

VARIETY

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64 PAGES

HOLLYWOOD'S DIVORCE DIRTY

No Colored Act on Same Bill, Said Grace Moore; \$4,000 B'way Date Out

Motivated from accounts by Mary Garden's experience at the Capitol, New York, last week, Grace Moore insisted on what is probably the strangest clause ever inserted in a variety booking contract, before she would sign the papers for a week's engagement at the Loew's Broadway picture house. Clause would have restrained Loew's from placing a colored act on the same bill.

Miss Moore would have played the Capitol week of Feb. 24 at \$4,000 but the Loew office took a look at the contract as rewritten by Miss Moore, with the non-colored clause inserted and called the deal off.

Mary Garden and the Mills Bros. were in last week's Capitol stage show, and the colored quartet shared equal billing with the opera singer. It was Miss Garden's first pop priced appearance.

Miss Moore, lately gone from opera to pictures, thence into 'The DuBarry' (left), would have started her picture house slumming at the Capitol.

Sympathy Stuff Gives Way to Hotcha in L. A. At Unemployed Behest

Los Angeles, Feb. 6. Couple of major radio stations here have agreed in future not to use songs sympathetic to the unemployed. Tacit ban is aimed particularly at 'Brother, Can You Spare a Dime' and 'If I Ever Get a Job Again.' Several band leaders have also turned thumbs down on this type of number.

Air depots declare the ban was prompted by many of the unemployed and writing in saying that hearing these songs makes their lot so much harder. They prefer hotcha themes.

PASH PUSHED BACK

In Northwest, Theatre-Goes Want To Laugh and Forget

Minneapolis, Feb. 6.

Local exchanges are finding that the business depression is hurting the market for sexy pictures in this territory. Exhibitors no longer clamor for hot love scenes and strip stuff because their customers apparently have lost interest in this sort and are demanding, instead, more comedy.

Psychologists' explanation is that the minds of people with financial and other trouble don't run for sex. They want to laugh and forget.

Even the feminine touch, formerly the standby of the Elinor Glynish kind of screen drama, is turning away now from the push stuff, according to the exchange managers.

Unbelievable!

Al Lewin is a picture supervisor who has so many hats he can't buy hats ready made.

DRYS MAY BAN BREWERY ADS FROM AIR

Chicago, Feb. 6. Beer may join certain toilet perfumages as among the great unmentionables of the air.

By common assumption only a few months, or weeks, intervene between the reality of 3.05 beer. Numerous brewers have everything, including advertising campaigns, set to start popping. Nevertheless, it is possible that beer will be barred as an advertiser from the ether waves. Reason is that radio channels do not recognize geographical frontiers, and beer advertising originating in wet states can't be spread in dry states. This entanglement is known to be holding up two or three big ones in Chicago who are keenly interested in going on the radio.

Trade Marks Lapsed

Immediately beer is legalized, and manufacture started, various brewers will seek to build up trade names, and they are looked to for a considerable volume of advertising. Most of the old trade names have lapsed and the public doesn't know one brand from another. This will be especially confusing, as some of the old, respected labels have been bought up in Chicago by racketeers who will undoubtedly produce inferior beer under once respected trade marks.

Dry states have already shown their power in the fixing of the alcoholic content, and the government is expected to be very jittery on anything the dry states may complain of as a violation of their privilege of staying arid.

This brings up the point that if dry states try to bar magazines containing brewers' advertisements on the same basis, radio and beer will be denied a lifeline.

GIRL'S DEATH FROM BEAUTY PREPARATION

Hanover, Pa., Feb. 6.

Hilda Hemler, 23, cashier at a local theatre, died suddenly 10 days ago, victim of a beauty preparation which she was using internally. It contained arsenic to whiten the skin.

Used over too long a period and in quantities too large, Dr. L. U. Zech, coroner, said.

CALIFORNIA SUN MELTS HITCHES

State's Community Property Law Too Strong Temptation for Divorce-Minded Wives—Eastern Couples Find Meat in Liberal Statutes

102 MARITAL SPLITS

Hollywood, Feb. 6. Hollywood—the end of the road from Matrimony to Alimony. The climate that confirmed Californians crow about seems to breed bigger and better divorces, and that much-valued 365-day-a-year sun melts these marriage bonds. The rice and old shoes turn into wild oats and courtroom dirty linen.

California's liberal divorce laws are just the right kind of meat for eastern couples who dive into Hollywood's social swimming pool as a two-act, and come up as far apart as Africa and the North Pole. Of the 102 marital meetings in the past two years, 40% consisted of pairs who tied themselves westward since talkers began to blare.

Hollywood gets 'em, just as it spits 'em regular. Of 102 couples, with five-sixths of the legal separations due to 'That Hollywood Influence.' This is what goes to make up the latter:

1. One of the parties becoming a success.
2. Gossip, ribbing and chattering of columnists.
3. California's liberal divorce laws.
4. Propinquity of Nevada and Mexico.
5. Picture grind, which leaves the non-working mate idle.
6. Glare of publicity to which every celeb marriage is subjected.
7. California's community property law.

What Splits 'Em Quick. No kitchen was for love to fly out the window has been devised than for one member of the family to become a hit in Hollywood and the other to fall in climbing as swiftly, either artistically or socially. (For example, the cases of)

Hollywood Splits

Prominent Hollywood divorces of 1931-32.....	102
Reasons:	
Cruelty.....	26
Incompatibility.....	5
Desertion.....	4
Non-support.....	2
Annulments.....	2
Assorted (mainly cruelty).....	32
Did not state.....	20
That Hollywood Influence.....	84
Former Eastern couples.....	41
Granted husband.....	18
Granted wife.....	84

Moss Hart Keeps Up Hollywood Ribbing, and Tells Why Over Air

No Time Waste

A showman just returned from Florida says he saw John D. Rockefeller, Sr., sitting on the golf course reading 'Variety's' box office reports.

MARRIED NAME TEST 100% BUST

Boston, Feb. 6. Stars had an impromptu appearance (oral) before the State legislative committee this week. Prominent women here argued for their bill to permit married women in political life to retain their maiden names.

Mary Livermore Barrows, herself a member of legislature, urged that if actresses and singers could use maiden names, why not femme poets? Marion Cowan Barrows Garland, former representative in the House, in her argument, added: "We ask know Helen Hayes as a great actress; but how many of you legislators know the name of her husband?"

Not one knew! "And," pursued the lady, "how many of you could address one of hundreds of famous women as Mrs. and fill out the blanks?"

Lost the Election

Mrs. Garland said she lost her fight for reelection last fall simply because she married between filing her papers and the date of the election. On advice of secretary of state, she had the ballot changed to conform to her new name.

"Voters didn't recognize the name," she said, "Those who had voted for me before gave the votes to somebody else, and I lost—all because the married name was my handicap."

"Let us women keep the names we make famous," appealed Mrs. Alfred E. Lafayette, Republican Women's Club president.

JERITZA IN OPERETTA FOR THE SHUBERTS

Maria Jeritza is slated to star in a Shubert operetta Oct. 15 next, 'Night in Venice,' by Johann Strauss. Operetta has been a European success.

Currently under NBC concert-opera management, the broadcasting outfit didn't do any too well on the Jeritza signaturing owing to the large guaranty.

The Jeritza-Shubert deal calls for Jack Buchanan opposite her.

Hollywood, Feb. 6. Using a straight man, Hart was interviewed to show that he was all wrong about Hollywood in 'Life-time.' Some of his other lines show how wrong he believes he was: "Remember the weather who sat in the outer office waiting for the producer? You never had to wait for Mr. Thalberg that way, did you?" "No, I must admit I never waited in the outer office for Mr. Thalberg. I was ushered right in and waited in the inner office."

"Then in the play you had a man coming along and taking people's names off 4 doors without their knowing they've been fired. Never saw that happen in the studio, did you?" "No, sometimes you come back from lunch and it says 'barber shop' on the door."

"In the play they made the wrong picture. Now that couldn't happen." "No, I guess the play was wrong. Of course, you remember the first two weeks at the studio they gave us a story to work on and then found they'd given me the wrong story—after two weeks."

"That doesn't count. They didn't make it, did they?" "No, I guess they've got wrong stories here they've worked on for years."

COAST'S 1ST EXCLUSIVE BROADCAST THEATRE

Los Angeles, Feb. 6. Beaux Arts (Nabe) has been renamed the Radio Playhouse and will be used exclusively in future for audience broadcasts by commercial programs.

The Glimore Circus, weekly air period of the Glimore Oil Co., is now using this 550-seater, with tickets for admission given for each 20-gallon purchase of its gasoline.

Hour is being staged as a legit attraction in costume and scenery.

Threats Over Song

Broadcasting of 'Buy American' has brought a flood of protest letters, according to the networks. Some of the epistles go beyond the bounds of mere protest and threaten bodily harm. Some letters have been turned over to the Federal authorities.

Most of the communications condemning the song have come from Canada. Less restrained letters post-marked U. S. are things are bad enough without spreading nationalistic propaganda.

Government Issues Distinct Order Stamping Out Alien Actors in U. S.; Refusing Many Permit Extensions

Washington, Feb. 6. The Federal government has put a distinct curb on alien motion picture actors, writers and directors, an order having just been issued by Secretary of Labor W. N. Doak to the agents of his department that no more labor permits shall be extended to this import studio personnel unless their services are vital to employers.

This order, along with the recent checkup by the special labor department, is expected to bring about an exodus of foreign film people with more than 60 members of the colony in Hollywood understood to have departed already or planning to do so within 10 days.

In their checkup, the agents have listed all players, writers and directors who have gone to Hollywood on labor permits in the last few years. Those who have overstayed their original six months license or future renewals have been advised to leave or be liable to deportation.

May to Nearly Paris

It is known also that several of the film crowd have gone to Mexico or Canadian ports of entry to await their quota numbers for their return to the States.

Another restriction on the wholesale entry of foreign picture recruits into this country is the Dickstein bill which is expected to pass the senate shortly and be signed by the president.

Garson at Colony

Hollywood, Feb. 6.

Immigration authorities under direction of Murray W. Garson, special assistant to Secretary of Labor, have rounded up over 200 foreigners over the week end for questioning.

A large number of them have agreed to leave the country within the next few months and get re-entry credentials for their return.

Sheila Terry, Warner contract player, agreed to go to Canada next month and get proper quota number. It's understood two Metro directors were ordered out of the country.

John Farrow, writer, is the only one arrested by Garson thus far, the charge being moral turpitude. It is expected he will be sent back to New Guinea. Marquis de Falais, husband of Coquette Bennett, here on a permit which has expired, sailed for his home in France Saturday (4).

Garson has advised those unemployed to make arrangements to leave the country within a certain period. Those requesting renewals of extensions have received little but discouragement.

Saving a Name

Hollywood, Feb. 6. Economy is getting a fair start in the business end of one studio. Engaging a writer, John Goodrich, the studio placed him in the office of an ex-writer for it, Frances Goodrich.

Through this finesse the sign painter only had to change the first name.

KEATON RELEASED FROM METRO LOT

Hollywood, Feb. 6. Buster Keaton asked and received his release from his \$3,000-a-week Metro contract Thursday (2). Contract had eight months to run.

Keaton was dissatisfied with the secondary billing he received in "What-No-Bee", picture previewed last week. Jimmy Durante given top billing. Understood the comic also objected to Durante receiving the meatier roles in the last two pictures in which both appeared.

Keaton was not figured much lately on his American draw but made money for Metro abroad, especially in England. He has been on Metro's payroll for 10 years with the exception of a short period at United Artists, where he made two features.

3 WALK ON 'RECKONING'

Lombard, Grant and Stephenson—Out of Par's Cast—Successors

Hollywood, Feb. 6. Wholesale walks on Paramount's "Dead Reckoning" have Carole Lombard, Cary Grant and Henry Stephenson out. Stephenson, here from New York for a major role, found his part cut down to a bit by the time he arrived.

Grant took advantage of the situation to enter the Cedars of Lebanon hospital for a minor operation. He may be replaced in the part with Clara Clayton and Frayn Butler tolling over it. Slated for a start today.

The story is still in rewriting stage with Clara Clayton and Frayn Butler tolling over it. Slated for a start today.

Pick Up Jenkins, Farrell

Hollywood, Feb. 6. Warner-F.N. took up options on Allen Jenkins and Glenda Farrell. Both former legit players were originally contracted six months ago.

P. R. Kent Has Flu Again

Los Angeles, Feb. 6. Percy R. Kent, Fox West Coast vice-president in charge of real estate, laid up with the flu. His second attack in past two months.

SAILINGS

Feb. 8 (New York to London) Mr. and Mrs. Harvey Watkins (Leviathan).

Feb. 8 (New York to Paris), J. Hummel (Leviathan).

Feb. 4 (Mediterranean cruise), Richard Wallace (Columbus).

Feb. 4 (Los Angeles to New York), Sidney Lanfield (Santa Paula).

Feb. 4 (New York to Naples), Douglas Fairbanks, Tom Geraghty (Conte de Savola).

Feb. 4 (Mediterranean cruise) Otis Skinner (De Grasse).

Feb. 4 (Los Angeles to Havana), Mr. and Mrs. Frank Borzage (Santa Paula).

Feb. 4 (Los Angeles to New York), Mr. and Mrs. Richard Wallace (Santa Paula).

Feb. 4 (Los Angeles to Paris), Constant Bennett, Henri de la Falaise, Gladys Young (Delftjck).

Feb. 1 (Paris to New York), Henry Garat (Paris).

Jan. 25 (New York to Paris), Marcel H. Morhange (Lafayette).



WILL MAHONEY

This week, Albee, Providence. The San Francisco Examiner said: "I don't know a man alive who can make a stage fall quite as funny as Will Mahoney. He puts an audience through such an ordeal of laughter that they become rib-weary. Be sure to see Mr. Mahoney."

Direction

RALPH G. FARNUM

1550 Broadway

Divorce Dirt

(Continued from page 1)

Ruth Chatterton—Ralph Forbes; Ann Harding—Harry Bannister; John Gilbert—Ina Claire; Loretta Young—Grant Withers; Lola Lane—Lewis Allen; Hobbe Arast-Johnnie Weissmuller; Maurice Chevalier—Yvonne Vallee; and Mervyn Leroy—Edna Murphy.

Frankly speaking, some starting as supposedly innocent ribbing, and the catty columns have contributed heavily to the breakin', up of plenty Hollywood homes, although the reason usually given is totally different.

Rules for calling the Mendelssohn march off are many in California, with the toughest part the year's wait between inferiority and final decree. For those who are anxious to try it again, it's a day's trip to either Tia Juana or one of the Nevada resorts.

—Anything Can Happen.

Production men, with widowers—those halves of the team who toll not; spin, add another menace to smooth matrimonial navigation. With hands on their hands and no opportunity to share in the work of their mates, anything can, and sometimes does, happen.

Living in glass houses is strict privacy compared with the omni-present limelight that illuminates the married life of film celebs. Last night's cross-words becomes today's hot news. Every time one makes a sour face across a restaurant table at the other—it hits the papers. Try and square a tiff when word-of-mouth and print have banded it around town.

According to the California law, all the wealth and property accumulated by either party while both are married and living in California become community property, with each having an equal share in it. It is easy for a discontented wife to effect a property settlement when the pair divide—that gives her a sizable slice of the family bankroll, even though it does not equal a 50-50 split.

Generally It's 'Cruelty'

That there is no basic cause for reason for most Hollywood divorces is apparent from the grounds on which they are obtained. One-fourth of the splits in the past two years were due to "cruelty," which includes everything from refusing to put on a dinner jacket every night to staying out late without an alibi. In one-third of the remaining splits, the community property reasons were given, almost all of them falling under the cruelty category.

In addition to the actual divorce cases, there are a number of agreements to disagree, with the parties living apart, going out with other friends and seeing each other only once in a while. Among the couples living thus are Claudette Colbert and Norman Foster; Janet Gaynor and Lyndell Faye; Miriam Hopkins and Austin Parker; B. P. and Ad Schulberg.

Durante Wants Trio

Hollywood, Feb. 6. Jimmy Durante will leave shortly to go to rehearsal for "The Pink" on a 10-week leave of absence from Metro. He hopes to bring Clayton and Jackson into the show with him, reviving the old trio formation.

Who vs. Who—and Why

That Hollywood Influence

Plaintiff	Defendant	Reason
Maurice Chevalier....	Yvonne Vallee....	Jealousy
Yvonne Vallee....	Maurice Chevalier....	Cruelty
Nathalie Talmadge....	Buster Keaton....	"
Judith Vosselli....	John E. Lloyd....	"
Muriel Finley....	Edward Cronjager....	"
Phyllis Brock....	Louis Brock....	"
Lola Lane....	Law Ayres....	"
Lillian Albertson....	Louis G. March....	"
Josephine Dunn....	Clyde Greathouse....	"
Nina Wilcox Putnam....	Arthur J. Ogio....	"
Edwina McEvoy....	J. P. McEvoy....	"
Virginia Goodwin....	Warren Hymer....	"
Cliff Edwards....	Irene L. Edwards....	"
Peggy Doner....	Ted Doner....	"
Ruby Porter....	Herb Nacio Brown....	"
Joan Harlow....	Charles P. McGrew....	"
Bess Williams....	Warren Hymer....	"
Jocelyn Lee....	Luther Reed....	"
Helen Twelvrees....	Clark Twelvrees....	"
Elizabeth Ludden....	Jack Ludden....	"
Pauline Starke....	Jack White....	"
Madeline Wipser....	Armand Kalis....	"
Helen Lubitsch....	Ernest Lubitsch....	"
Billie Dove....	Irving Willat....	"
Dorothy Lee....	James Fidler....	"
Germaline Herrnheld....	Ben Herrnheld....	"
Jack Hamilton-Gastner....	John McCormick....	Incompatibility
Colleen Moore....	John McCormick....	Incompatibility
Zasu Pitts....	Tom Gallery....	Desertion
Gaylord Lloyd....	Barbara Starr....	"
Alvin Fringle....	Charles Fringle....	"
Suzette Renauld....	Duncan Renauld....	"
Edna May Oliver....	D. W. Pratt....	"
James Kirkwood....	Lila Lee....	"
Walter Huston....	Bayonne Whipple....	"
William Harris....	Terry McGovern....	"
William Boyd....	Joel....	"
Mildred Richier....	Jerome Storm....	"
Claudia Dell....	Phillip H. Offin....	"
Charlotte Lange....	Arthur Lange....	"
Willbur Guethlein....	John Guethlein....	"
Lillian Roth....	William M. C. Scott....	Incompatibility
Jack Dempsey....	Estelle Taylor....	"
Edna Murphy....	Mervyn Leroy....	"
Lina Basquette....	Peveral Marley....	"
Lottie Pickford....	Russell O. Giffard....	Non-support
Olive White....	William Farnum....	"
Loretta Young....	Grant Withers....	"
Marion Sais....	Jack Hoxie....	"
Mary Duncan....	Lewis Wood....	Annulment
Nita Cavalier....	Anders Warfield....	"
Vivian Duncan....	Nils Asther....	He spoke Swedish to his mother
Lala Clair....	L. R. Margolies....	He borrowed money from her mother
Gertrude Van Loan....	H. H. Van Loan....	After 12 yrs. in court
Bobbe Arast....	Johnnie Weissmuller....	His brother lived with them
William Davidson....	Mrs. Wm. Davidson....	Ridiculed his profession
Lucille Mendez....	Ralph Ince....	Objected to her stage career
Monte Banks....	Gladys Frazin....	Her chronic disappearances
Dorothy Appleby....	Morgan Galloway....	Called her a 'lousy'
Lowell Sherman....	Helene Costello....	Called him a 'ham actor'
Helene Costello....	Lowell Sherman....	Fearful for her life
Irma Weitzenkorn....	Louis Weitzenkorn....	Practically everything
Mary Paulson....	Bull Montana....	Made faces at her
Anne Haroldson....	Raif Haroldson....	His parties kept her awake
Donald Gallaher....	Josephine Gallaher....	Fighting
Dorothy Perry....	Stepin Fetchit....	Wife-beating
Jacquette Cedar....	Ralph Cedar....	He beat her
Patricia Caron....	William J. Begg....	Intoxication
Eleanor Hunt....	Rex Lease....	Jealousy
George Hill....	Francis Marion....	Temperamental
Irene Rich....	David Blankenhorn....	Picture work interfered
Ethel Kenyon....	Eddie Sutherland....	Unbearable temperament
Agnes Miller....	Tim McCoy....	Gone Hollywood
Clara Horton....	Charles E. Horton....	Spent nights out
John J. Mescal....	Florence Mescal....	False accusations
Esther Mull....	Busby Berkeley....	Tore her dress off at dance
Bert Roach....	Gladyes M. Roach....	Threw objects at
Robert Armstrong....	Jeanne Kent....	Refused to stay home
Ina Claire....	John Gilbert....	Mutual agreement
Ethel Clayton....	Ian Keith....	Intoxication
Begunda Yriondo....	Otto Lederer....	Swore at her sister
Ann Harding....	Harry Bannister....	Interfered with their careers
Ruth Chatterton....	Ralph Forbes....	Did not state
Bernice Spatter....	Bert Wheeler....	"
Nathalie Morton....	Charles Morton....	"
Corliss Palmer....	E. V. Boster....	"
Jean Mallin....	Ray Hyman....	"
Lillian Rich....	L. E. Nicholson....	"
Victoria Forde....	Tom Mix....	"
Rosina Gaudin....	Tony Gaudin....	"
Alice Joyce....	Jim Joyce....	"
Eleanor Boardman....	King Vidor....	"
Lillian Bonner....	Eph Asher....	"
Ann Alvarado....	Don Alvarado....	"
Gloria Swanson....	Henri de la Falaise....	"
Kathlyn Williams....	Charles Eytan....	"
Mrs. Monty Bell....	Monty Bell....	"
Muriel Evans....	Michael Caduhy....	"
Kenneth Harlan....	Doris Booth....	"
Hazel May Borden....	Eddie Borden....	"
Fanchon Rorer....	Ray Cannon....	"
Dorothy Dunbar....	Jamie De Garson....	"

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TREASURES OF FILM HISTORY

Sweaters and The Brown Dubby

Mark Kelly of 'Examiner' Lets Loose What He Saw and Heard

(From Los Angeles 'Examiner,' Jan. 30, 1933)

By Mark Kelly

Flashlights were popping. A guy with a home-made easel and crayons was sketching this and that person. I thought I could at times detect the purring of cats, but discovered it was the chattering of the femmes. It was Friday night after the Hollywood bouts and the Brown Dubby was packed.

"Where's the training camp and who's getting ready for a fight, Walker and Fields or Dempsey?" I asked of Mr. Nick, the splendid headwater man, whose last name is unpronounceable, let alone spellable. I had to ask Nick because Mr. Herbert Somborn doesn't talk to anyone less than a featured player, and smiles only for the executives. As head man he has more traps on tap than Pierre of old Delmonico, and Pierre was tops in the ice circuit of his day.

Sweaters Ruled Off
"And when did you change policy?" I found myself asked.
Nick looked at me suspiciously, sniffed to see if it was Johnny Walker's baggage, and convinced that it wasn't, led me to a railroad's seat and asked pointedly, "what you want?"

I pointed to several guys wearing those around-the-neck sweaters that were ruled off the turf as contraband about the time that the term "rough neck" came into fashion. "I didn't think they were off," Dick said, "but I got away with one of them, particularly in the Brown Dubby where as late as last July, they wanted striped trousers and frock coats as badges of admission at lunch—sardine me, lunch!"

Nick looked bewildered, but willing to be smarted to what I was getting at.

"With a sweep of my arm that took in at least twelve blokes in said sweaters, I wanted to know who the embryo guys were; what were their flat records and how come they weren't wearing the usual bushy pants, tin ears, cut eyes and other honorariums of their calling. I thought maybe they were being 'schooled' and were training in the neighborhood for their flat debuts.

"Why," and Nick was a bit patronizing of my stupidity, "ain't you heard that them's the newest style for gentlemen?"

I said I hadn't and wanted to know just what variation of sweater went for evening wear on formal 'openings' such as cinema classics get in Hollywood.

Coney Island Touch
"I further pressed Nick to tell me what newspapers the camera man and the sketch artist represented, because I'll be doggone if 'The Examiner' is gone by except by any Arthur Ungars and his old 'Variety'."

"They ain't newspaper guys," said Nick. "They take pictures of the big stars, who come in about once a week. They get a low, he draws those sketches which you see on our walls."

I offered Nick ten to one that the artist could not identify half of the pictures shown, without making a peek at the autographs. Nick ducked the wager. No sucker he.

"The ol' Dubby has taken on a Coney Island touch with a Metropolitan Museum tinge at no cover. You can see the stars—okay, then, the featured players—and you can rubneek through the picture gallery at no upper tab, which ought to burn up Boos Brothers or Leightons.

Nate Stein There
If you look real strange and 'fourity' Mr. Kid Fringe (Nate Stein) will pop up as a gurgulous guide and gab you down. I like that mienicker for Mr. Nate Stein because it proves he's always on the edge of things and sometimes gets in your soup. The film mob occasionally hangs out in the Dubby, too. However, they are the conservatives of the place, the not-on-exhibitionists, and their rate card is X minus with the head man of the place. No sketch artists bother them nor are the camera-men popping flashlights over their

Logical

Hollywood, Feb. 6.

Titles for three successive pictures for Zazu Pitts and Slim Summerville at Universal have been:

"The Unexpected Father," "They Just Had to Get Married," and "Niagara Falls."

U REJECTS OFFER FOR PAUL LUKAS IN PARIS

Hollywood, Feb. 6.

Alexander Korda's offer to Paul Lukas to do one picture in Paris was vetoed by Universal, to whom Lukas is under contract. Studio contends salary offered wasn't sufficient. Universal has been showing a profit on the actor by loaning him to other producers here at more than his U salary, and refused to let him go abroad, although Lukas wanted to make the trip.

Actor is now in 'Kiss Before the Minkets' for Universal, although studio took over his contract from Paramount a year ago. He has been constantly on loan.

ROYAL CARAVAN FADES

Picture Assignments Put Countess Junket in the Minus Column

Hollywood, Feb. 6.

With Mary Pickford leaving here today for a three-week stay in New York before going to St. Moritz, join Douglas Fairbanks, the caravan of picture naves that was tripping to Italy as guests of Countess di Grasso is gummied up. Miss Pickford will remain in New York until her picture opens.

The di Frasso party went haywire when Joel McCrae, Gary Cooper and Donald Ogden Stewart found their picture assignments crossing the trip. Elsa Maxwell, another tripper, has a local deal to write for pictures.

The countess has been a guest of the Fairbanks' for seven months.

Barrymore on Personals

Culver City, Feb. 6.

On completing remaining picture assignments at Radio, Lionel Barrymore will make a six weeks' personal tour in Loew houses. Expects to leave in about three weeks.

Edgar Allan Woolf is writing an act for Barrymore.

Joe E. Brown's Bows

Hollywood, Feb. 6.

Joe E. Brown, opera for Pabst at Detroit, (17) with a week of personals in Chicago to follow. Undecided whether he will then join the '42nd Street' exploitation caravan at Washington or not.

Meanwhile, studdie is looking for his next story.

tables. They are the best dressed because their regalia has no siren. They'd be ashamed to appear in sweaters, which they use only for road work, in the hours of dawn. They are the only ones who come strictly to eat.

In due course of time a waiter was at our elbow. He looked Swiss, talked with an Alpine accent, yet in the absence of a feather, the yodel or the rope, why prod the man?

"What have you special," I popped.

He gazed nunchalantly around the vast room, took in my be-sweatered friends and dryly remarked:

"We have much ham tonight." Now I just wonder . . . but there's the bell.

PLAIN RECORD AND NO STORY

J. Stuart Blackton's Production or Reproduction—Shown on Coast—Goes Way Back Beyond Start of This Moving Picture Era

VERY INTERESTING

Hollywood, Feb. 6. Producers have steadfastly held out against a feature wherein dramatic sequence was not included. War propaganda, adventure features and travel pictures have slipped into general circulation, but never with the approval of any major studio.

It is fitting that the first feature length history of pictures should be turned out by J. Stuart Blackton, veteran producer and onetime head of Vitaphone. Blackton tried hard to interest various major studios in his project, but they declined. The idea of producing the history of motion pictures minus a story was against their better judgment.

Were Blackton to include a yarn, such as an old actor telling the story of pictures, that would be no other matter. Without thread of a story, his idea was out, they said. Blackton stuck to his guns and refused to have any part of a yarn. Result is a seven reel feature, packed with interest. Blackton has dug deep in history, and traced mo-

(Continued on page 25)

Cagney Takes WB Cut; Chatterton Gives Free Film

Hollywood, Feb. 6.

James Cagney has agreed to a salary slice at Warners of around \$500 a week. He agreed to take the cut to the courts and later to the Academy. Slice, however, is much less than the amount boosted in his pay envelope following the holdout.

Cagney's willingness to submit to a reduction follows an attempt by the studio to get all contract players to take a cut, held up for a time with Richard Barthelmess leading his associates in opposition to this. But Chatterton was one of the holdouts for a time and while not agreeing, has consented to do an extra picture this year without pay.

HEMINGWAY AS FINANCIER

Might Be Behind Milestone's Film 'Garmen'

Lewis Milestone and Ernest Hemingway, author, are considering a picture adaptation of 'Garmen' as a joint effort. Before going to Florida on a motor trip, Hemingway, who would do the adaptation, conferred with Milestone in New York. Milestone's year's contract with Joseph M. Schenck on a sharing directorial basis, was up Jan. 1, with no intimation that it would be renewed. Milestone directed two for U. A. 'Itain' and the Al Jolson picture.

A financing on a Milestone-Hemingway picture might come from friends of Hemingway's, among whom are several very wealthy persons, it is said.

Stanwyck Parallel

Hollywood, Feb. 6.

Hollywood sees a twist of fate in Barbara Stanwyck's present experience in angling the revue, 'Tattle Tale,' which stars her husband, Frank Fay. Some years ago the screen actress played a part in 'Burlesque' which parallels the real-life difficulties which have confronted her in her present legit venture, which had cost her \$32,000 on the line up to the night the revue departed for San Francisco.

BUDDY ROGERS' YEAR WITH FOX—3 PICTURES

Charles 'Buddy' Rogers goes back to pictures, this time for Fox, on one-year contract calling for three pictures. First will be '5c a Glass.' Rogers was set direct for Fox by Sidney Kent while playing Lou Davis, New York, last week.

Film juv who staged a brief film comeback at Paramount last year, will play three RKO vaude weeks on his way out to Hollywood. Following a current week for Loew in Washington, he goes to Kansas City, Omaha and Minneapolis.

FIGHTING TIME

Roach Orders New Plane With Cruising Speed of 180 MPH

Culver City, Feb. 6.

Figuring the cost and upkeep of a plane small as compared to the time saved in traveling between here and New York, Hal Roach is having another aircraft built, faster even than his now winged monoplane which cracked up in South America Nov. 17, last.

With a cruising speed of 180 miles per hour, capable of 215, Roach says he can attend a conference in New York and return over a week end. Plane, being built with the conference idea in mind, will carry 10 passengers and two pilots. Roach's former air liner had made east-west and west-east hops in a day.

Metro will pay Roach for his other plane, wrecked while carrying Arthur Loew and Joe Rosal, of Metro business. Lockheed is building the new twin motor machine at United Airport, Burbank.

Wheeler-Woolsey East

Hollywood, Feb. 6.

Wheeler and Woolsey will shortly start east, where they will probably make some personal appearances under the guidance of their agent, Leo Fitzgerald. Fitzgerald is reported asking the Mutual management \$10,500 weekly for the co-star comics.

The team has just finished a comedy for Columbia. They hold a contract with Radio Pictures for one more feature, but may do another for Col before commencing Radio's.

Tashman in Duffy Play

Hollywood, Feb. 6.

Lilyan Tashman in 'Grounds for Divorce' opens at the 17 Canyon Sunday (13), moving in from a three-week run at the Alcazar, San Francisco.

'Divorce' follows 'Bridal Wise,' which failed here, having had its 'Frisco run previously.

Opposite Cagney

Hollywood, Feb. 6.

Madre Evans was borrowed from Metro by Warners to replace Glenda Farrell on 'Mayor of Hell.' It stars James Cagney.

Apparently Greenwich thespians are tiring of Village exclusiveness and now want to do things in the big way. Some one told one of the alley's troupes that picture companies are hard up for stories, and that if they preview the show and sell the screen rights, there'd be enough money to pay road expenses on Broadway. So, the experiment was tried last week in Channin's exclusive little uptown skypiece.

All the picture companies were invited to send the president or an executive. Several did. One sales manager of an independent company summed up Russell Armstrong's play, 'Crazy Rhythm,' with a cast of 15, in a written memorandum to his chief as follows:

"This is the play that they sent us an invitation to see."

"The first act takes place in a speakeasy in New York City run by a wise old baby. People come in and out like nobody's business—the same characters appear in the first act four or five times for no reason whatever, except to get a drink."

"Let me lightly enumerate the things that happen in the first act:

First Act Action

"A lady comes in desirous of celebrating the fact that her husband is going on a six weeks' trip. A newspaper reporter is on a continuous drunk. A crooner who sings in the joint becomes a Rudy Vallee. A mother and daughter meet—they bring in a baron two or three times during the act."

"A gal on a bat away from her husband, who is a no-good, doesn't like her mother and her stepfather. The stepfather tries to interest the girl. He appears on the scene with a revolver and insists on her going home."

"Everybody confides in the old baby who runs the joint, telling her all their troubles. Her nephew arrives and whoops my dear he is in girl's clothes. The nephew is a he-then we have the reason why a boy's a girl—environment, slaters—and then I left. It got too mixed for me!"

"I was afraid of the second act."

"As a motion picture, I would suggest that we forget 'Crazy Rhythm.'"

HUNGARIAN EMERGENCY FILM PROVES BONANZA

Pittsburgh, Feb. 6.

What was a last-minute move, made necessary in order to keep open last week's business, proved a life saver for Little Avenue Cinema, foreign film site here. Playing German pictures for last year and a half, the place was in a bind when it was unable to book a German-made product currently and substituted a Hungarian, 'Kiss Me Darling.'

Business astounded everybody looking for money from miles around flock to see the first talker in Hungarian ever exhibited here. When word got around, capacity trade resulted.

It has given the Avenue Cinema an idea now. German pictures exclusively are out. Owners are going into the market for Polish, Italian and Dutch talkers and will alternate them.

DUPONT'S SPOT

After Weeks U Gives Foreign Director Picture to Do

Hollywood, Feb. 6.

Carl Laemmle, Jr., has finally found a spot for E. A. Dupont, with the foreign director now set to do 'The Wildcat' starring Davis Karloff. Former had been around the Universal studio for weeks without an assignment.

'Bluebird' probably will be Dupont's second. Studio found Dupont on their hands with nothing in view for him when he failed to arrive to make 'The Invisible Man.'

Keep Studios Clear of Eastern End Of Film Trade, Pleads Will Hays; Hollywood Must Remain Peaceful

The film industry's leaders and bankers are in agreement that the west must be divorced from the east during the industry's reconstruction era. Hollywood, under the new dictum, is the industry's all-important spot. It cannot deliver if it is harassed by fear and conflict. In the words of Will Hays, this is a description of what amounts to a guarantee to the West Coast that it will not be disturbed unless all other means fail:

"Every thoughtful factor in the industry and the financial representatives who have analyzed the business of motion pictures agrees upon these things:

"The show must go on! Movie entertainment still commands a vast popular audience which must be served by a continuous flow of pictures produced by the industry." Further interpretation of the dictum reveals that receivership will be sought to be confined to New York. And, that the show must go on will function in such a way that at no time will there be a shortage of product, is part of the Hays statement.

The purpose of Hays' sudden flight to Hollywood on the eve of Paramount's receivership is now revealed. It was to implant in the West Coast a confidence and inside seal on the whole matter, rather than just a periodical visit. And with Hays' return is promised to have come the acceptance of Hollywood's appreciation of the position it now occupies.

Hays' 4 Points

With product assured, Hays is confident that "dwindle" will ride through and witness at the termination of its reconstruction four salient points: They are:

"First, that the continuous service feature picture, the staple of newswires and novelties from the studios will have remained unbroken.

"Second, that greater economies will have been effected and that unprofitable enterprises will have been eliminated.

"Third, that the best pictures will command the best possible prices for the producer and the best business for the exhibitor; and, fourth, that the financial structure of the industry will have been reorganized and stabilized, and that the screen will be among the first to feel any improvement in general business conditions.

Gradual Change

From the Haysian program shapes up the first definite departmental re-organization. Following the adjustment of circuit theatres, distribution will be thoroughly scanned and revised in many ways. After those two departments are disposed of, Hollywood will be surveyed. But, it is stated, changes on the Coast will be gradual—so gradual, it is emphasized, that most of the people in the colony will hardly be aware of what is happening.

In the new policy set-up the position of the Hays office is assured. It is claimed. At least for the next four years it will function as the "fourth" point of fixations. Haysians are confident that even if their member companies dwindle to two or three, which is not considered probable at this time, the Hays office income will continue.

Will Hays, personally, is having his duties added to by receiverships. These are called "abstract duties," but they bear on the necessity of convincing the courts that the business has everything in its favor to fight its way back to the top.

The problems of readjustment will not be made easier by capricious criticism. We are bound to hear of alleged mistakes made in commitments that were undertaken at a time when conditions seemed to justify them, and the alleged extravagance and waste in the upbuilding of a creative art—an art in which stories, plays and artists are the raw material of a continuous experimental process of pleasing the public," the Hays announcement says.

HENRY'S HOPES

Bergman Lists \$4,000 in Unpaid
Meal Checks as Assets

Hollywood, Feb. 6. In Henry Bergman's bankruptcy schedule, filed here, \$4,000 worth of Henry's restaurant meal checks beyond collection are listed in the total of \$106,905 in assets. Against this are liabilities of \$59,055. Creditors threw Bergman into involuntary receivership.

Equipment of \$20,697, real estate worth \$49,000, and a \$24,000 advance to Henry's Ranch are among the assets.

FOX SCRAPPING WRITER OPTIONS

Westwood, Feb. 6. As part of the general program of economy and retrenchment to be followed by all the major studios, Fox will not take up options on its writers, and on only a few directors and players.

The un-optioned will not be dropped but are to stay on a week-to-week basis if they desire. This gives the studio an opportunity to save on salaries by laying off people when no assignments are available. Policy went into effect last week when Arthur Kober and Sam Mintz were released.

Economy drive resulted from receivership and bankruptcy proceedings which have hit Paramount and RKO.

TEX. TALKER PROMOTER UNKNOWN EAST-WEST

Galveston, Feb. 6. Sam Houston Hall, at Houston, has been leased by David Clayton Smith, said to be a "well known Hollywood director," and Mrs. Edna W. Saunders, Houston theatrical woman, for the immediate production of a five-reel talking picture, using Houston talent exclusively. Hundreds of applicants, mostly girls, registered for parts. Roles to be awarded after rolls are closed. Public will be invited to witness making of picture.

Hollywood, Feb. 6. David Clayton Smith, reported promoting a talking picture at Houston, Tex., is unknown here, either as an independent or major picture director.

Neither is he listed as an assistant director.

Same report as from Hollywood regarding David Clayton Smith, reported as a well known Hollywood director, can stand for New York. Smith is unknown also in the east as a film director.

Geo. Marks Killed in Crash

Los Angeles, Feb. 6. George Marks, 32, film cutter at the Warner studio, was killed when another car swerved his auto, head on at Azusa, Sunday, as he was coming from San Bernardino to Los Angeles. Crash also injured his wife, who is at Azusa hospital. Marks, former bantamweight fighter, has been with Warner six years and was working on "Adopted Father." His three brothers, all at Warner survive, besides a widow.

'Bed of Roses' for Connie

Hollywood, Feb. 6. When Constance Bennett returns from abroad the end of March, she will start to make "No Bed of Roses" for Radio Pictures. It will be a book adaptation.

Story is of a courtesan, from her home to the gutter.

Arthur Films Horror Play Despite Hays' Ban

Hollywood, Feb. 6. Despite a Hays' office ban on the Grand Guignol playlets, George K. Arthur is producing on spec "Something More Important." Picture had a one day filming schedule at Trem Carr studio.

I. E. Chadwick is loaning his "Oliver Twist" sets to Arthur, and is expected to be interested in the project. Cast, same as in the legit showing at the Music Box, is on a percentage basis.

ACTIONS IN DENVER TIE UP PUBLIX HOUSES

Denver, Feb. 6. Two lawsuits filed here are looked on by many as the forerunner of bankruptcy proceedings against the Mountain States Theatre corporation, holding company for Publix in Colorado.

Sixteenth Street Realty Company has sued for \$16,500, two months' rent on the Denver theatre, and has secured an order preventing the Denver National Bank from paying out any money belonging to the theatre or corporation. Fifteenth Street Realty Company is suing for \$9,525, bank rent due from the Paramount, and has secured an order stopping the United States National Bank from paying out any of the theatre or corporation funds.

District Judge Charles S. Sackman also granted orders preventing the corporation from disposing of its assets.

The complaints charge the corporation, known in the past as the Paramount-Publix Corporation, with fostering a conspiracy to enable it to go into bankruptcy or receivership to enable it to avoid terms of theatre leases.

Baily, Landy in Opposish For Wampas Presidency

Hollywood, Feb. 6. Tom Baily, publicity director at Paramount studios, and George Landy, freelance, are again nominated by the Wampas for the presidency. Election is in three weeks. Other nominations are: Vice-president, Sam W. B. Cohen, Charles Jones, Oliver Garver and Lincoln Quarberg; secretary, Teete Carle, Max Shane and Robert Burkhardt; treasurer, Mel Howe, Mel Riddle and Andy Hervey. Slate of 29 was held in for the seven board of director berths.

French Lead at Fox's

Paris, Feb. 6. Henry Garat sailed Wednesday (1) for Hollywood and the Fox lot. He's the newest Fox foreign import. Spot has been set aside for Garat opposite Janet Gaynor in "Her Majesty Commands," retitled "Adorable." He played the role in a French version a couple years back.

Receivership Costs Average from 30 to 38% of Amounts Salvaged

Receivership costs in certain classes have reached the point where they can be virtually standardized, according to "Standard Statistics," which, after reviewing 10,000 cases, reports that between 30% and 38% of amounts salvaged were written off as expenses of the administration overseers.

Equity receiverships are a different matter, it being pointed out that no figures by comparison are available because the most expensive item in such voluntary types is the grade of legal talent retained.

Of all the receivers the record attributes the popularity of Irving Trust to its low administration costs. It charged an average of 30.5% of the amount salvaged from a total of 1,680 cases. In the instances of 7,488 other bankruptcies, handled by many banking interests, the same average was closer to 38%.

Gross and Net

In dollars, this means that of a total of \$5,734,000 salvaged Irving wrote off \$1,774,000 as receivership

Film Supply Shortage Looked for By June, Next, for Key City Houses; No Pinch for Deliveries Just Now

LESLIE HOWARD'S TILT

Sends Salary to \$75,000 and Losses
Out as Davies Lead

Hollywood, Feb. 6. Leslie Howard, "up for the male lead in Marion Davies' 'Peg O' My Heart' at Metro, asked \$85,000 for the engagement. Studio balked, but William Randolph Hearst later okayed the deal. But when Howard later raised the ante to 75 grand, Hearst balked at this figure.

In the meantime, studio had tested Collin Clive for the part, and for the difference in money preferred to use Clive.

Clive was okayed for the lead when Hearst refused to pay Howard his price.

51 MIDWESCOS BACK TO SAXES

Milwaukee, Feb. 6. Thomas and John E. Saxs, pioneers in Milwaukee's picture world, once more became active theatrically Thursday (2) when they took back 51 theatres in Milwaukee and Wisconsin from the Fox-Midwestco chain.

The Saxs turned over their theatres to the Fox interests Jan. 1, 1928. Harold J. Fitzgerald, present general manager, and who held a similar position for the Saxs before the switch, will remain. No other immediate changes are contemplated.

The Saxs brothers established their first theatre here 28 years ago.

DANNY AHEARN GOES TO WARNERS AS WRITER

Hollywood, Feb. 6. Danny Ahearn, newest writer from the east to join the colony, is due at Warners late this week. His synopsis of a story treating of gangs of abandoned boys who capture certain sections of the country has been accepted by WB.

Ahearn will collaborate with Earl Baldwin on completing the story. It is to be called "Desperate Youth." Ahearn's first picture story, "Picture Snatcher," has been just completed by Warners and will be the next James Cagney release.

Ahearn first gained notice through his initial book, "How To Commit Murder."

Commencing this summer, probably in June, film shortage is expected by theatre men to reach its most acute stage and from then on may become permanent. Possibilities are not remote that it will then be essential, sectionally if not nationally, to eliminate theatre accounts. Increase in the number of pictures to be made in balancing the situation, now away off keel, is an unlikely remedy.

Shortage of film is no national shortage felt, although in certain situations, especially those including a lot of double-features, difficulties are being experienced at the moment. One of the leading film buyers reports that except for failure of Metro to deliver according to schedule, no shortage other than to be normally expected in distributor dealings is being felt. Metro has fallen down on delivery the last five months, it is claimed, but is beginning to now catch up with releases scheduled through March.

Paramount and Warners, in delivery of film to their accounts, have been right on the nose in meeting dates, while Radio and U are not seriously behind, possibly falling back a week or so on a singleton here and there.

Until April 1 All distributors at the moment have notified chains of releases through the entire month of March, with delivery virtually certain. Paramount leads with six films to go on national release in March alone.

That June, possibly May, is going to bring trouble for the film buyer and theatre operator is asserted as the larger keys, including National, are not seriously behind, possibly falling back a week or so on a singleton here and there.

While a general shortage is not expected immediately, in some of the larger keys, including New York and Chicago, the demand for film is stronger than it ever has been. This has been brought about by numerous developments of receivership.

Drastic narrowing of playing time all along the line, with runs which formerly held pictures on an average of six weeks, now lucky to get as far as two weeks, has contributed by eating up film rapidly. The average picture, unless protection holds it back, now gets its circulation about three times that of former days.

Overseeing, again, figures with the average city or town's patronage spread among too many houses, with result none are supported properly.

De Sylva Returning to Fox for Two Musicals

Hollywood, Feb. 6. Buddy De Sylva, over long distance phone, has made a tentative deal with Winnie Sheehan to produce two musicals for Fox on the current Paramount program.

Contract will be signed after the return of Sheehan from the east Feb. 11.

On the Sick List

Hollywood, Feb. 6. Home with a severe cold for a week, Carl Laemmle, Jr., is expected back this desk today (Mon.). Emanuel Cohn was also a victim of a cold that kept him home for several days.

Following appendix operations, Mrs. Will Rogers and Mrs. Joe E. Brown are both doing well at the Cedars of Lebanon hospital. Allan Roscoe is also there recovering from a major operation. The same hospital is better in his battle against flu germs.

WARNER RECEIVERSHIP

Fox Sets Pace to Gain Foreign Prestige by Importing B.O. Names

Hollywood, Feb. 6. Indications here are that Fox is contemplating a big play for European business and will utilize Lillian Harvey, Harry Garst and Heather Angel in American pictures, in the hope that films with known names in Europe will have a better chance in that market than the former pictures sent from here with names that meant little to foreign box offices. Foreign language versions may follow, but not likely.

Importance in this direction is also placed on a deal Fox has with Eric Pommer, who is on his way here, which involves either Pommer producing German language pictures here, or else returning to Germany to set up a unit there. It is not decided which course will be followed, but the latter is considered more likely.

There are also indications that Harry Lachman, who recently directed a domestic here, will go to France to inaugurate a French producing unit for Fox.

European Plans Set

Fox future plans to recruit business in Europe, lost with the introduction of talkies, are believed to have been carefully laid, with Great Britain and its colonies the first considered. Pointing to this was the making of 'Cavalcade', and the good will for Fox expected to follow the showing of that picture in those countries.

Good Back Home

Along the same line, the Fox reasoning is that pictures carrying the Pommer name will be an open sesame in Germany, and likewise in France, England and Germany for pictures starring or featuring Garst or Miss Harvey, while Miss Angel's name will help in England.

Currently, Fox is the only major company making foreign language pictures here, but confining production solely to Spanish.

Practically all the American companies are now set on production in Europe. Universal and United Artists having the heaviest schedules. Metro is trying to confine itself to dubbing abroad solely, but most of the others are making films there, with Fox to follow suit. Fox's hope is that the American made films, with foreign stars, will supplement the list made abroad and get the entire list, including the ordinary dubs, better return.

'Secrets' Last on Art Cinema Cash This Year

Hollywood, Feb. 6. After completion of 'Secrets', the Mary Pickford picture, Art Cinema Finance Corp. will cease to provide budgets for United Artists releases for at least the balance of the current year.

Joseph M. Schenck will devote most of his time to United Artists Corp. affairs besides participating in the productions of Heliance Pictures, of which Schenck holds 50% interest, with the balance divided between Edward Small and Harry Warner. Likely that this company in the future will produce all outside pictures in which Schenck is interested for United Artists release.

Schenck may go to New York in two weeks at the time his brother, Nick, returns.

OTHER NEW STAR REISSUES

Vallee and Downey Musicals Belonging to Radio Pictures

Short of product and with the radio voice set by Ed Wynn's revival of 'Follow the Leader' (Par.) at the Winter Garden on Broadway, RKO may reissue two of its old ones, 'Vagabond Lover' and 'Mother's Boy'.

Former star Rudy Vallee with Marie Dressler and 'Boy' holds Miramax. Downey, Warner's Pennsylvania and Barbara Bennett.

Expense Acs. Vs. Cuts

With salary slashes starting again in the business, lesser employees for the first time are becoming outspoken.

In one company which recently reduced the pay check for the fourth time \$15 and \$15 a week clerks are criticizing extravagant expense accounts granted visiting directors, actors and directors.

U'S 4TH CUT TOTALS 45%

Fourth salary cut in a year and a half, with a wide shifting about of personnel in exchanges, was effected by Universal last week. For the man who was making \$100 a week and before the first cut of \$10, the latest brings his salary down to 55% of what it was.

All salaried employees earning from \$15 weekly up are affected by the latest slash which ranges from seven to 15%.

Out in the field district managers are taking over exchanges, while former managers are being demoted to the sales ranks.

SHERIFF'S ATTACHMENT CLOSES ORPHEUM SITE

Davenport, Ia., Feb. 6. With the 'Lawyer Man' on the screen and a flesh-and-blood sheriff in the box office, the RKO Orpheum theatre passed out of the theatrical picture Saturday night. Box office receipts of \$497 were attached by a third and Bradsy St. Corp. on a rental claim of \$12,500 a short time before Chas. Eagle, manager, would have removed the money for the night.

Office files, furniture and stage settings were grabbed, the seized property being valued at \$100,000.

Attorneys indicated that further suits may be filed under the 25-year lease, rentals of which aggregate \$1,800,000. The RKO Corp. leased the house May 29, 1926, at an annual rental of \$75,000.

U's Unit on Lot

Hollywood, Feb. 6. Benny Ziedman has been given a contract by Universal to make an untitled action picture independently on its lot for U release.

It is probable that similar deals will be made with other producers, with U having about six outside pictures on its program.

RKO Hearing Feb. 17

Federal Judge William Bondy has set Friday, Feb. 17, as the date for a hearing on the RKO receivership. RKO attorneys are preparing an answer to the petition for an equity receivership brought in the Baltimore state courts by Joseph G. Barker and Edward Goldman, of Boston, stockholders.

Thalberg to Europe

Hollywood, Feb. 6. Irving Thalberg, before returning to Metro studio will take a six-week tour to Europe, starting around March 1. Nick Schenck and rest of Loew party leave here for New York Tuesday night (7).

WAITING TO SEE WHAT OTHERS DO

Warner Brothers Tell Its Thoughts Upon Legal Operators and Possibilities—Statement Shows Losses Reduced First Quarter

BETTER MINUS BANKERS

As the only major picture company independent of the bankers, and as the one organization which has thrice thwarted attempts to carry it into receivership, Warner want nothing to do with receivers or not until the industry precedent established by Paramount and RKO is sufficiently developed to record disadvantages as well as advantages in receivership operation.

With this attitude officially expressed by the Warner organization yesterday was revealed that the Brothers are heading into their new fiscal year with a status far more encouraging than in '31. For the first quarter ending in Nov. last, as carried in the latest statement released yesterday are losses of \$1,746,000, or \$102,000 less than the same period for '31. The brothers are sufficiently into the second quarter to be able to predict that it will be under \$2,000,000. Last year for the same quarter losses were \$3,400,000.

Officially the brothers follow the form of announcing the status of the organization as a whole. Because of this, formal figures in connection with the theatre department are not available. Informally, it is confirmed, the theatres are aggregating an average weekly loss in excess of \$50,000.

Within a year, up to the present date, the brothers have sheared an approximate \$165,000 off the weekly operating costs of their houses, it is claimed. The bulk of this saving is reflected in lease adjustments. Other than continuing these, it is noted out, Warner can scarcely cut further without endangering the productivity of the box office.

Not only have the Brothers assumed a watchful-waiting-for-results attitude toward current company receiverships but, Monday, decentralization talk was at its ebb in the home office. Theatre executives then maintained that even with a slight upward trend Warner theatres could be made to pay.

Pittsburgh Situation

Warnerites scoffed at their defaulting to meet on Feb. 1 interest on 6% bonds maturing in 1946, in Pittsburgh as the first indication that they are headed for receivership. Pittsburgh is held up as among their worst theatre territories. In all there are 10 zones coming under the general supervision of the home office.

Warner's are allowed 30 days grace, and do not have to meet the payment until March. Meantime an (Continued on page 61)

Studios Take Unkindly to Tactics Of Sam Katz in Approaching Talent

Hollywood, Feb. 6. With the Marx Brothers claimed in his bag as Sam Katz's first independent production unit, Katz has abandoned secrecy in connection with his plans. He is talking to all players, directors and writers whose contracts are about to expire with major studios. Katz, with John Zant, and Max Gordon arrived Thursday (2).

Understood they already have offered deals to Gary Cooper, Winstone and Woolsey, Edmund Lowe, Einar Lubitsch, Janet Gaynor, Mariene Dietrich and Buster Keaton, who obtained his release from Metro Thursday, Marx Brothers will com-

Reorganization, Not Liquidation, For Majority of Publix Theatres, Objective of Bankruptcy Trustee

Incidentally

Warner Brothers received a cable from Porto Rico Thursday (2) to the effect the WB exchange there had burned down that morning.

'Incidentally,' wire continued, 'the cashier has disappeared.'

Every effort will be made by the Irving Trust Co. It is promised, to reorganize rather than liquidate Publix Enterprises, Inc., over which I. T. is receiver in bankruptcy. This will presumably hold true in the case of all other Publix subsidiaries in receivership, numbering a half-dozen or more to date.

George W. Topf, representing the I. T. on the Publix bankruptcy, is working out a complete analysis of the entire situation to determine the exact assets and just which properties may possibly be salvaged.

Hope expressed is that only a minority of the theatres in the Publix Enterprise group, taking in 105 towns in one way or another, but as guarantor for only around 75 theatres, will have to be abandoned or sold. It is stated that those which are in a hopeless state will be disposed of, while the balance will be reorganized.

Friendlier Receiverships

This is the only group in bankruptcy receivership; others are in equity. Latest is an apparently friendly receivership over the Olympia Theatres, Inc., and Olympia Operating Co., Boston, operating over 40 houses in Boston and other New England towns. Sam Finansk, in Public operation up there, and Harry LeBaron Sampson of Cambridge, attorney, are the temporary receivers, with hearing set for Feb. 10 to make them permanent.

Petition was brought by the New England Theatres, P-P subsidiary, alleging the Olympia companies owed it \$350,000.

In Columbus, O., during the past week, W. B. Bartels was appointed ancillary receiver through ties with Public Enterprises over theatres in Columbus, Hamilton, Cincinnati, Steubenville, Middletown and Marietta, as well as local receiver for Public Ent.

In view of the efforts Irving Trust believes will be successful in reorganization of Publix Enterprises, salvaging most of the properties involved, it is assumed results will be more far-reaching as far as other groups are concerned, through friendly receiverships.

Topf, with an office in the Paramount building, will shortly surround himself with a staff of his own. He will also utilize the Public staff as far as he can with his own men mostly in a supervisory capacity.

A week or more is expected to be consumed in preparation of complete analysis of the Publix Enterprises setup.

FILM CREDIT THE SAME

Metro and U. A. Make No Change Through Receiverships

A vote of thanks, notably from Publix, its major customer, has gone up in favor of Metro and United Artists in the matter of film credit. RKO, also in receivership and like Publix, immediately faced with paying for film in advance, uses very little Metro and U.A. product.

All the two distributors have sought from Publix since others C.O.D.'d that circuit, is some protection in doubtful situations through shortening of usual three weeks' film credit. With Publix this is not the case.

Continuing on a C.O.D. basis as distributors are Warner Bros., Columbia and Radio. Fox and U. are both on a basis of shortened credit, with some according to bookings not otherwise interfered with.

While it was believed the unexpected quick move of WB in C.O.D.'ing Publix would panic other film distrib. customers of the chain, notably Metro, into similar action, that company and U.A. will probably play along indefinitely.

HORROR COLD, ANIMALS TOO

Theatres are going cold on horror angle in selling pictures that otherwise might have called for that. Anything on animals, also, is avoided, with Fox having advised already on preparation of press books to stay away from that angle on 'Zoo of Horrors.' Must be attacked from some other slant.

In preparing to distribute 'Island of Lost Souls,' Publix was divided on whether the horror or panther woman angle should be the point. In theatres where it's been sold from the panther girl side, draw has been better than where sold as another chiller.

Par Sets New Year's Production Lists In 4-Day Session

Hollywood, Feb. 6. Four-day Paramount production session at La Quinta in the desert ended Sunday (5) with decision to make 62 pictures for next year. Of this number, 16 will be made by outside producers.

There will be three specials on program, one Marx Brothers, one Chevalier and one Dietrich, with production cost to average \$200,000. Several action pictures are to be made at \$100,000 per, also quite a number between \$150,000 and \$200,000.

Russell Holman and Geo. Palmer Putnam, who came on from New York for meeting, return Feb. 8. Paramount's sales convention will be held here in May.

Goldstone at U

Hollywood, Feb. 6. Phil Goldstone moves his offices from the International studio to Universal today.

Although he has had his offices at International for the past eight months, he has done most of his producing at U.

No Production at Radio as Cooper Succeeds Selznick; Latter to Head Metro Unit

Hollywood, Feb. 6.

Production activity on the Radio lot ceased temporarily with the resignation of David O. Selznick, production chief. Merlan C. Cooper is acting temporarily in this capacity, while Selznick finishes the editing of the pictures made under his supervision, but there is little likelihood of there being any filming on the lot for at least two or three weeks. Selznick moves over to Metro Feb. 15 as an executive producer to make four pictures with his own unit this year.

Two pictures set for early filming have been set back for complete rewrites because of deficiency of funds. These are the "Widow and Woolsey," in the Regs, and the William Boyd, "A Brave Coward."

It was understood that W & W would be on the Radio payroll March 1, but with the set-back, team is now negotiating for a three weeks' personal appearance tour. Boy picture may be thrown out in its entirety, and a new story substituted. Others that were due to go in soon were "Declasse," with Ann Harding, and an untitled film for Irene Dunne. Neither of these is expected to be ready for several weeks.

Selznick Washing Up: Selznick will wash up completely with Radio within the next two weeks. The last picture under his guidance to be edited is "Christopher Strong," that finished Friday (3). As deadline for delivery of March 10, editing must be completed at least two weeks before this.

While Merlan C. Cooper is currently acting in as production head, it is understood that he is being the berth only temporarily, and that by the time active production gets underway again B. B. Kahane's plan for out and out filming will be in effect. Under this plan Cooper will handle four pictures a year, and the other product will be similarly divided among other producers.

Kahane's Opposition: Kahane is violently opposed to any such one-man supervision as was in existence during the Selznick regime, and it is a certainty that whoever goes in there to follow Selznick in any executive capacity will be limited in scope.

As Kahane looks upon production under present conditions no producer should concern himself with production beyond the stories to be made and passing upon completed scripts. He says that one of the recent mistakes in this regard was when executives were asked, in detail, in story conferences and the like while scripts are in preparation.

Selznick leaves Radio on his refusal to accept a proposition that would have given him \$150,000 a week, and 20% of the profits on pictures that he made himself. Before joining he will first take several months' rest in Europe.

Had Many Deals On:

Selznick had various deals on with the studio since his contract expired last October to renew the deal until Feb. 28, 1938. Many deals were worked out between he and Kahane. However, New York stepped in as each proposition was worked out between the two, and found some of the more than a dozen contract drafts were drawn in the past month, with the final offer coming through last week which would have made Selznick a unit producer had he accepted.

During the process of these negotiations, Selznick has had numerous outside propositions. Most recent one came from John H. Winters, heir to the Harry Payne Whitney fortune, to combine with Cooper and Lewis Milestone to produce a group of pictures, with Selznick to head the combination.

Another was one from Louis B. Mayer, his father-in-law, to come over to Metro and produce a series of pictures under his own name for M.G. release. Latter proposition which gave him his own unit and building as well, mentioned a reported salary of \$4,000 a week on a five year contract. Selznick actually balked from this proposition, claiming that the industry might construe the offer as a family affair and that he wanted to go on his

(Continued on page 12)

Another Bad Slip in

Corliss Palmer's Path

San Francisco, Feb. 6.

Victim of what she described as a busted romance with Al Cohen, Universal scenario editor, Corliss Palmer, former screen player and ex-wife of Eugene Brewster, was removed to the emergency hospital last Tuesday (1), booked for acute alcoholism.

Miss Palmer was taken from a downtown hotel where she had registered as Corliss Mason. Local newspapers, at a low ebb for stories, played the affair up, using many promotional bits of the life story of Miss Palmer along with vivid descriptions of her love affair with Cohen, including a letter from Cohen in which he told her all was over.

Miss Palmer was taken from an Atlanta elgar counter several years ago when she won a beauty contest promoted by Brewster, magazine editor. Later she married Brewster, only to divorce him last year in Hollywood when his wealth went bloated. At that time she was sued for \$100,000 alienation of affections by Mrs. Cohen.

Miss Palmer was placed in a straitjacket and confined to a cell in the local detention hospital, where she continues under observation.

PAR MAY DROP

STAGE SHOWS

IF AND WHEN

Paramount, New York, may drop stage shows after the current week and go straight pictures with a cut in admission scale to possibly 55c. This becomes a possibility as a result of last week's brutal \$15,000 on the Kate Smith picture "Hello, Everybody" and the state of business so far this week. Howard Bros., at \$4,000, headed the Par stage show last week.

Show currently is "Luxury Liner" (Par) and the "Desert Song," stage unit, booked by Publix from F. & M. It probably won't get over \$25,000, if the week is good.

Decision on whether stage shows shall be retained or dropped will be reached next week after it is seen what Mae West on stage and her picture, "She Done Him Wrong" on screen, does at house. Cliff Edwards and George Metaxa will be in the Mae West unit. Show comes in Thursday (8) for an eight-day stay.

Skyline, Par.

The Brooklyn Paramount, which is holding up better than its sister house on Broadway, will retain stage shows under the present intention. Question of taking them out hasn't been raised as yet. Under contract to the landlady of the Brooklyn house, looking to a percentage of gross over \$20,000 as rent, there is little likelihood house will close. Deal is expected with Prudence Bond, landlady.

Future stage bookings for the New York Par, if house shifts to straight pictures, will be transferred to other Public theatres. These include Al Jolson and George Geraghty, in for \$15,000 and percentage and \$5,000, respectively. They'll probably play the Brooklyn Par in negotiations with the landlady of the stage names. It teamed with Loew's Capitol, on Broadway, in setting unprecedented salary figures for stage attractions.

The N. Y. Par has been Public's principal stage show theatre since it opened in 1926. As one of the most prolific players of high-salaried stage names, it teamed with Loew's Capitol, on Broadway, in setting unprecedented salary figures for stage attractions. In contrast to last week and this week's gross, the Par at one time averaged \$70,000 a week, very frequently topping \$80,000. Its record high is \$102,000, established in 1928. Before the b. o. scale now in force on Broadway the houses charged a 10-cent top and even went so high as \$1.50 for logs at the Capitol, Broadway.

1st Runs on Broadway

(Subject to Change)

Week Feb. 10
Paramount—"She Done Him Wrong" (UA)
Capitol—"What, No Beer" (Metro)
Strand—"Hard to Handle" (WB) (2d wk.)
Mayfair—"State Fair" (Fox) (3d wk.)
Rivoli—"Hallelujah, I'm a Bum" (UA) (8th).
Winter Garden—"King's Vacation" (WB) (2d run).
Roxey—"Terror Trail" (U).
RKO Romy—"Unknown at Moon Monday" (U).
Music Hall—"Topaze" (Radio) (9).

Week Feb. 17
Paramount—"Woman Accused" (Par).
Strand—"Mystery of Wax Museum" (WB).
Rivoli—"I'm a Bum" (UA) (2d wk.).

82 Pictures
"Rashputin" (Astor) (8th wk.)
"Cavalcade" (Fox) (Gaiety) 6th wk.)

Foreign Film
"Eine Tuh Tuh" (Little Carnegie) (2d wk.).

One Big Nite Wkly,

Giveaways at 20c;

Rest of Wk., 10c

Tacoma, Feb. 6.
Victory, local nabe, putting seats in the aisles on "treasure night." Giveaways of scarfs, hams, chickens, electric stoves, sausages, pancakes, etc. Admish at 20c, with other nights 10c.

Supplies secured by promise of advertising and some extra money. Program of old plets and some silent one-reelers.

Tolson seems to like this night, but on other nights, oh my!

MG Exec Board Handling

Story, Production Details

Hollywood, Feb. 6.
With Louis B. Mayer operating the Metro studio since illness forced Irving Thalberg to take a long rest, all story and production matters are now being handled by an executive board comprising Mayer, Walter Wanger, Harry Rapf, Edward Mann and Hunt Stromberg.
All studio matters of importance are threshed out by this board which, while operating similarly to the story boards at Paramount and Fox, goes further and includes production affairs in its operation.

Same Receivers for Par in Calif.;

\$400,000 Wkly Payroll at Studio

Hollywood, Feb. 6.
Paramount studio has a weekly payroll of about \$400,000 and is meeting that obligation regularly, Henry Herzbrun, studio's attorney, told Federal district judge William James Saturday (4). The statement was made in connection with the motion of E. W. Reynolds, company creditor of Paramount Public, for the appointment of a local disinterested party to act as ancillary receiver in California to conserve the assets.

Judge James granted the motion as to a receiver but refused to name an outside person. Walter K. Tuller, of O'Melveny, Tuller & Myers, Paramount attorneys, made the request that Adolph Zukor and Chas. D. Hiles, primary players of the named ancillary, pointing out that the nomination of some outsider unfamiliar with the internal conditions of Paramount might disrupt a gigantic operation with assets of approximately \$150,000,000. Zukor and Hiles will act as ancillary receivers for a period of 40 days, at the end of which time they are to appear in the court for further instruction.

Tuller demonstrated to the court that the picture business was one requiring prompt and intelligent ac-

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Friday in Hollywood, and placed as a wrapper upon the regular weekly "Variety".
The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Hal Roach will team the Dutch comedians, Billy Gilbert and Billy Blotch, in a two-reeler, with a series in progress.

Partial rewrite of "Police Surgeon" by Manny Seff has put back the starting date on the B. F. Schulberg picture till Feb. 20.

East for Play's Production
Norman Rilly Raine is on a six-week leave from Metro's writing staff to be in New York for the production of "Hangman's Whip," which he and Frank Butler wrote.

Henry Meyers is supplying the gags for the Mark Brothers picture, "Cracked Ice," at Paramount.

Warners is putting eight new pics in production before the shutdown, April 8. They are: "Narrow Corridors," "Lily Turner," "Goldiggers of '32," "Voltaire," "Broad Lines," "Easy to Love," Warner William and Loretta Young picture.

Nell Agnew, new Western sales manager for Par, in Los Angeles on his first coast tour.

Mascot for the second time puts a pair of directors on a serial, in this finance. Armand Schaeffer and Robert Clark on "The Three Musketeers."

Howard Emmett Rogers will write the dialog for "The Ambulance Chaser" at Metro. Lee Tracy to be featured.

Baum on Crawford Yarn
Vicki Baum is doing an original for Joan Crawford at Metro. Writer has been off lot since adapting "Grand Hotel."

Al Rosen, agent, east on talent hunt, with possibility of lining up stage players for B. F. Schulberg.

Two U. A. P.'s Go
Harry Brand and Hank Arnold left Schenck and Goldwyn units at United Artists Saturday (4). Leaves off with but one press agent, Russell Phelps, with Reliance.

Gene Markey goes on a new five-week contract at Warners when the studio opens May 15.

Warners has termed Theodore Newton, juve, brought on from the east for "Adopted Father."

Two Edgar Allen Poe yarns, "The Black Cat" and "Fall of the House of Usher," will be combined by Universal in another horror pic.

With Universal calling off production of "Kid Gloves," Pat O'Brien has released studio from his contract, with provisions, however, for another picture, at little cost, during the year. Actor will appear in Phil Goldstone's "Public Be Damned."

On questions as they arose and that the appointment of a person uninformed as to procedure and conditions at this particular studio would tend to retard production and delay recovery to a point where serious financial losses might result as consequence of delays, while the stranger pondered the problem.

In response to the question raised by the auditor as to the recent creation of several subsidiaries to Paramount Public, including Paramount Productions, Paramount Pictures and Paramount Enterprises, with the latter two units that have been formed under cover with a design to evade the consequences of a possible receivership, Herzbrun asserted that there had been no secrecy about it when they were formed last November, "in fact probably every newspaper in the country had carried a notice of it."

The plaintiff's case was materially weakened when he admitted that there had been no default of payments in the past, and that he had no reason other than conjecture to assume that such would not be the case in the future. In this connection, Herzbrun stated that the studio always paid its bills promptly, to take advantage of the cash discounts.

Mayfair has Reginald Denney for four pictures.

Bennie Zeldman's troupe, which has been filming "Samarang" in the Malay peninsula with a native cast, has announced in Hollywood with 100,000 feet of film. Ward Wing, Leif Bara and Doc Cook were in the party.

Sir Guy Standing is doubling between two pictures at Paramount, "The Story of Temple Drake," and "A Bedtime Story."

Like's Six for Freuler
John R. Freuler has returned to New York after completing a deal for Ralph Like to produce six features for the Associated Artists. First, "Easy Millions," starts in two weeks. Pix to cost around \$25,000 each.

Stuart Erwin must go into "Under the Tonto Rim" after all, although he had apparently won his argument to keep out of the Par western. This leaves him part in "Intention House" unfiled.

Suffering a relapse of a previous illness, Percy Heath has been forced to give up his associate producer duties at Paramount, and will take a long rest.

After completing two more westerns, "The Last Days of Pompeii," making the horse op'ys and will spot Tom Keene, its western star, in outdoor adventure film costing no more than the average.

Coast road show of Fox's "Cavalcade" starts Feb. 15 at the California (P-WC), San Francisco. Outside of current Chinese run, picture will play to \$1.10 top on the road.

Placing contract players in two features filming at the same time is being tried by Paramount. Sir Guy Standing is in "The Story of Temple Drake" and "Bed-Time Story," Patricia Farr in "Under the Tonto Rim" and "Pick Up," and George Raft in "Temple Drake" and "Pick Up."

Helen Freeman Set
Coming west two weeks ago, Helen Freeman, Theatre Guild character actress, gets her film break in Paramount's "Song of Songs."

Next Eddie Cantor picture for Goldwyn will be directed by Frank Tuttle, starting around May 15. Ernest Pascal will work with Numa J. Wolpert on "The Sign of the Cross." Edwin Justus Mayer writing a new yarn to start Anna Sten for Goldwyn.

John Kraft is working at Metro with Zella Sears and Eve Greene on the adaptation of "Tugboat Annie." Chuck Reimer will direct for Metro.

Morrison, Agent, Expands
Enlarging his agency staff, Leo Morrison has added Louis Baum, former film producer and distributor, and Lee Chadwick, son of I. B. Chadwick. Latter will handle story and authors' department.

Morrison, Robert Gleickler, Pauline Moore, Art Jarrett and Diane Bori, players, from New York.

Chadwick Sues Dentist
I. B. Chadwick, indie producer, has filed \$100,000 damage suit against W. T. Stover, dentist. Pro-

(Continued on page 29)

Hays' Coast Cuts

Hollywood, Feb. 6.
Reduction of the annual dues from members beginning Feb. 1, has forced the Producers' Association into further retrenchment at the local Hays' headquarters.

Billie Laymon, on the staff three years as publicity contact with the studios, has resigned. Joe Green and his aides have given up two offices and are doubling in other quarters.

L. A. to N. Y.

John R. Freuler.
Norman Rilly Raine.
Al Rosen.
Jimmy Durante.
Mary Pickford.
Billie Laymon.
Gary Cooper.
Elsa Maxwell.

N. Y. to L. A.

Samuel Hoffenstein.
W. R. Sheehan.
Danny Ahearn.
Ray Swan.

LOCAL PROMOTION SALE

Publix Theatres as a Name Only Is Now Left, with Over 100 Notices Issued—Some Required Execs Stay

As an operating and servicing organization, Publix Theatres has virtually ceased to function. It has but a skeleton of departmental heads left to carry on matters that must be handled from the home office for the parent company, Paramount-Publix.

With receivership above in P-P and over a number of theatre subsidiaries, purported to have cut off funds to Publix Theatres as a home office servicing company, it became necessary during the past week to clean house quickly. This was done without delay, with over 100 notices given out effective Saturday (4). In most cases that was but a day or two after issuance.

It left executives, assistants, auditors, stenographers and others completely stunned. Presumption is that executives in Publix, along with some essential assistants or the payroll, will be carried by the parent company (P-P) if for no other reason than that it will be naturally essential for the receivers to have a skeleton crew in Publix on theatre matters.

All Gone
Publix Theatres' funds have come from the theatres all over the country, whether wholly operated or in partnership, in the form of fixed home office charges to cover servicing. That takes in film buying, advertising, auditing and many others, some of which are virtually wiped out.

Move of the past week means that every theatre subsidiary or individual house is placed on its own, with Publix as a home office servicing organization not drawing in future on its receipts, if any are left to take care of fixed charges. From last Thursday (2) on, when Adolph Zukor and Charles D. Hillis were affirmed as receivers, all checks on Publix became subject to the receivers' approval before being cashed, which means that they are an automatic feature of receivership.

Leo Spitz, Sam Dembow, Leon Netter and George Walsh, although all contracts are wiped out by the receivership, were spared last week in the wholesale fling barrage. Whether these department heads continue indefinitely on Publix matters, or on which they cannot be stated with any certainty since that is dependent on the co-receivers.

Netter, it is said, may be transferred to the field, to become general manager of film buying in the h.o. Unless it is determined that each individual group, or house among subsidiary theatre companies work out independently on film buys, Netter may be required by the receivers in New York on this end.

It is made clear that some top executives will have to remain, that the washout at the Publix h.o. is not all the way down the Publix pay-roll. Louis E. Schneider, operating the distributor for Dembow over the past week, received notice but in connection with it Publix is turning over two theatres on a deal with Schneider. They are in Yuma, Ariz.

Walsh, Dembow's other operating lieutenant, recently brought in from the Comerford chain and under Dembow over the East, is to take charge of upstate New York in connection with operating supervision of that division.

Harry Sherman and the labor department he headed are dropped. Sherman is likely to become the new president of New York operators local, No. 306. He is among those who had a contract with Publix.

Others Remain
Three contact ad-operating men, Ed Olmstead, John Smith and Rodney Dush, whose salaries had been charged to Publix, were also taken on downstate, but may transfer to the Paramount payroll on press-books. Offer is said to have been made them, with acceptance likely.

Important to Know

Chicago, Feb. 6.
Since receivership boys are greeting one another in this fashion:

'Hello, Joe. Who you working for now?'

'I'm working for Peoria Orpheum Corporation account number two.'

To which Pete adds:

'I'm on the payroll of Public Productions Company, Northwest Division, Petty Cash account.'

DISTRIBS FIGHT P. C. CUTS OF RECEIVERS

Distributors are set to battle receivers this week if, in the new bookkeeping deals made necessary with Publix and RKO, the court appointees disaffirm existing contracts. Two items which will precipitate a direct clash will be any attempt in the receivership end to reduce percentages on a wholesale scale and economies by receivers which would lessen theatre advertising.

Certain heads of the solvent companies declare themselves ready to cut off the picture supply, stating that this will be the general procedure, unless a satisfactory arrangement is reached.

Not only are the solvent distributors intent upon getting their average return of from 20 to 25% of the box office gross but they are preparing to demand a lower gross percentage for the theatre if advertising is further cut.

The feeling in this respect is that the average theatre today is spending the minimum in exploitation and the additional cuts in this part of the budget will react materially to the detriment of the receipts.

Main current item which distributors are concerned about is the money being funneled up to the time of the functioning of the receiver. It is figured that film bills of the industry to the two companies in receivership for credit of weeks ranging from one to four, according to organization policy, is in the neighborhood of \$500,000.

Distributors are not concerned about circuits which are being, and will be, returned to their original owners or others. It is the industry feeling that film contracts existing at the time of the sale are a part of the buy.

Ala's 10% Bill
Birmingham, Feb. 6.
With Legislature in session at Montgomery a bill has been introduced by Representative Harrison to place a 10% tax on amusements.

The bill provides for a general retail sales tax bill by Harrison.

Persons in Public charged to New York theatres will remain. This will include Boris Morros, deluxe operator over New York and Brooklyn; Louis Notarius, film booker; Jack McInerney, advertising rep. and others.

Public screenings of pictures for Public operators, film buyers, advertising men and others were cut out last week. Paramount will continue to screen its own pictures for the distribution department, as usual. Public screenings formerly included the product of all distributors doing business with the circuit.

DELUXER COSTS \$5300 WKY, DARK

Story of Publix-F&R in Northwest—Likely Similar to Many Others in Theatre Deals and Operations

INVESTORS' LOSS

Minneapolis, Feb. 6.

One of the situations which will have to be ironed out by the Paramount-Publix receivership is the Minnesota theatre lease here. The 4,200-seat house, dark the past year, has been setting the Public exchequer back \$5,300 every week.

Notwithstanding reports to the contrary, Publix failed to obtain any readjustment on this rental or relief from the local owner. Yet the present \$5,300 weekly dent represents considerably less of a loss than Publix was suffering during the final months of the big house operation with pictures and stage shows. During its last week the theatre, with an overhead of \$20,000, was grossing on an average of \$12,000 a week.

Rental and taxes for the theatre total \$208,000 a year. Even closed, the theatre must be heated during the winter months. There are insurance and other items, so that the company places the cost of carrying the dark house at \$5,300 a week.

A local group of bankers and financiers built the house for Publix after Finkelstein & Ruben, then in control of the local theatre situation, turned down the proposition. This banking group peddled the first mortgage building bonds to the public here, getting out from under themselves. These bonds are now quoted at \$5 per \$10,000 par value on the open market, so that the public one more is holding the sack. It is indicated that the building will revert to the owners of the fee, and the bond purchasers are likely to lose their entire investment. There is regarded as little possibility of leasing the theatre at a rental sufficient to pay the taxes and ground rent.

Another Case
It also has been revealed that the Minnesota Amusement Co., the northwest corporation of Paramount-Publix, is paying a rental of \$156,000 a year for the 2,600-seat St. Paul Paramount theatre, which has been a consistent loser from the start. The Co's total monthly rent bill for the 70 theatres comprising

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Gains in Wheat Help Stocks to Modest Upturn; Amusements Show Ragged Changes; Par-P Bonds Up

Yesterday's Prices

Sales.	High.	Low.	Last chge.
400 Col. Pic.	94 3/4	94 1/4	3/4
800 Cons. P.	34 3/4	34 1/4	3/4
2,800 Comp. P.	10 1/2	10 1/4	1/2
1,200 East. K.	65 1/2	65 1/4	1/2
800 Fox	13 1/2	13 1/4	1/2
3,100 Loew.	10 1/2	10 1/4	1/2
100 Do. pt.	60 1/2	60 1/4	1/2
100 Grub.	13 1/2	13 1/4	1/2
3,100 Par.	4 1/4	4 1/2	1/2
100 Path.	7 1/2	7 1/4	1/2
3,100 RCA	4 1/4	4 1/2	1/2
600 W. B.	13 1/2	13 1/4	1/2
800 W. B.	13 1/2	13 1/4	1/2
Bonds			
\$5,000 Keith	34 3/4	34 1/4	3/4
11,000 Loew.	10 1/2	10 1/4	1/2
5,000-Par-P-L.	8 1/2	8 1/4	1/2
25,000-Par-P.	10 1/2	10 1/4	1/2
1,000 RKO	8 1/2	8 1/4	1/2
6,000 W. B.	13 1/2	13 1/4	1/2
Curb			
100 Gen. T. pt.	13 1/2	13 1/4	1/2

By AL GREASON

Minor stock market gains in the last hour came in response yesterday (Mon) to improvement of a cent and a half in wheat. Up to that time prices had been inclined to drift lower as the market awaited the action of General Motors on its quarterly dividend, due after the close.

Early prices were lowest of the day, some encouragement coming from the fact that the bull sponsors threw in support as the averages approached the critical level of the bottom.

After the close Motors announced declaration of the regular 25 cent rate on the common and \$1.25 on the preferred, but the income statement that accompanied the announcement was not any more favorable than the bulk of recent financial reports. Net profit was around \$600,000 for the year, according to the preliminary figures, compared to more than \$800,000 for 1931. Net for last year was only 9 cents on the preferred stock. Dividends thus come out of surplus and the trading community is more and more disposed to look askance at these gestures.

Street heard in advance that Warner Bros. income reports issued last night for the first quarter, including November, would show a loss much reduced from that of the like period of the year before and current operations insured further reduction of the deficit for the second quarter up to March 1. There was a timid drift toward the low (Continued on page 25)

3D AND 4TH RUNS ALL IN TIMES SQ. FOR RKO

Making the RKO Roxy a second run after the Radio City Music Hall occurred this week when 'State Fair' moved over. The Music Hall's current feature, 'Sign of the Cross,' it is hoped, will also go a second week into the adjoining Roxy. It is fairly certain that after 'Cavalcade' plays at the M. H. Easter week it will also shift over for an extra stanza at the new Roxy.

The Music Hall's set policy of single weeks forbids holding over in the same house. This makes the RKO Mayfair a third run and the Palace fourth run, when playing new pictures.

With the likelihood that RKO's receivers will stuff off the Walter Reade-Mayfair lease, it points the way to the RKO Roxy taking on the vaudeville picture current at the Palace and making the Palace a film grind, a la Mayfair. The RKO Roxy's going vaudeville would eliminate the idea of two sister houses, a block apart, opposing each other with presentation policies.

Young Laemmle's Sinus

Hollywood, Feb. 6.

Carl Laemmle, Jr., will be confined to his home for another week with sinus trouble.

Roxy Cuts Salary \$1,000 Weekly; Back to Radio City Early in March

Setting an example for his Radio City help whose salaries are destined to be adjusted, and some of whom have already received cuts, Roxy (S. L. Rothafel) has reduced his own weekly salary by \$1,000. His salary was \$2,000 weekly.

One of the few times an exec in show biz has voluntarily reduced his own pay. Another is M. H. Aylesworth, who does not take any salary as president of RKO, or as chairman of the board of its subsidiary companies.

Roxy, presently convalescing from his recent operation, is at home. He is expected to be back at his desk in the Radio City Music Hall at the first week in March. It is Roxy's reported contention

that it would be unfair to ask the help to cut while he and other execs as the company leaders stuck to their contract salaries.

When Roxy returns, it is likely that a policy will be set for the RKO Roxy. It is even likely that this house may be turned over to legit productions, with a possible plan which would have the spot rotated among the four or six leading musical comedy and drama producers. These would be retained by the management on a percentage basis, but they would be an integral part of Radio City.

On such a policy for the RKO Roxy, it is hoped, the Radio City management under Roxy then could concentrate on the Music Hall as the picture center.

11 COAST STUDIOS BID FOR INDIE'S PRODS.

Hollywood, Feb. 6.

Surplus of studio space here has 11 lots bidding for rental biz from the few independent producers not already tied up.

To take advantage of the competitive price arrangements, several indies have moved their headquarters from their own office buildings. This enables them to shop around for the best deal, without being bound to produce on any one lot. Sig Neufeld has moved Premier offices from Republic studio, Morris Cohen has taken the Invincible Chesterfield headquarters off the Universal lot, and Phil Goldstone is leaving the International.

Studios making a bid for the rental business are United Artists, Sennett, Fox for its Western Avenue lots, Warners for Sunset lot, Republic, Metropolitan, Pathé, Universal, International, Pathé Pictures and Educational.

New Par Office Holders

Charles D. Hillis, co-receiver with Adolph Zukor over Paramount Publix, has taken office quarters near Zukor on the 11th floor in the Paramount building. One of the P-P secretaries was assigned him immediately.

George Topliff, appointed representative by Irving Trust Co., for the Public Enterprises bankruptcy receivership, also moved into the P-P home office.

Eastern Capital for a New Coast Laboratory

Hollywood, Feb. 6.

Eastern capital is reported interested in building a new laboratory here to take care of the business which formerly went to Royal Lab, which closed Wednesday (8). Sam Wolf, former for the Independent Producers' Association, is representing several indies and the eastern money.

'State Fair' at L. A. s State Tops, 21G; 'Entrance' 2G in 2 Houses

Los Angeles, Feb. 6. Trade over the weekend proved very brisk. "State Fair," at the State, has the town all to itself this week. Starting the house off on its new 25c. policy without stage shows this all-star opus clipped close to \$3,000 on its opening day, and looks as though it will outdistance any of the other attractions by an easy \$10,000 in drawing around \$21,000 on the week.

Los Angeles, Feb. 6. In fourth week at Chinese, is holding fairly well with drop of around \$3,000 below the previous stanza. Warner's Downtown and Hollywood got nice break with "Employees Entrance" by using one of those sex bait advertising campaigns.

"Luxury Liner" at Paramount nothing to brag about after the nice week that "Mad West" got the house with "She Done Him Wrong," and "Had to Get Married" at the RKO not heavy either.

Estimates for This Week
Biltmore (1,656; 55-1165)—"Sign of the Cross" (Par) (3rd-fall week). Jumping two days over second week. With double bill at the short scale, \$11,500 for final nine days. House going back to legit policy.

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Los Angeles (Wm. Fox) (2,800; 15-25)—"Daring Daughters" (Allied) and "Phantom Express" (Majestic). With double bill at the short scale, fairly good at \$5,000. Last week "Her Mad Night" (Mayfair) nearly at \$2,000.

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BIG MET'S REOPENING JAZZES UP PROV. A BIT

Providence, Feb. 6. Things bit out of gear this week, largely due to the reopening of the Metropolitan Palace (6) with vaudeville at 25c top. The Met. Providence's newest theatre, was built last summer at a cost of \$20,000. It flopped six weeks after opening in a \$2,000,000 bust.

Theatre last being run on a co-operative basis by money men who got stuck in the venture last summer. The Met. Providence's newest theatre, was built last summer at a cost of \$20,000. It flopped six weeks after opening in a \$2,000,000 bust.

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Columbus Is Just Ku-razy About Its Radio Faves

Columbus, Feb. 6. After a record crashing attendance last week, the radio stars, Gene and Glenn, the Palace is following through with Kate Smith's first feature surrounded by a flock of radio stars in short subjects and is all set to grab the big money again this week, although it will be far under the last session.

"Island of Lost Souls" is drawing well at the Broad, and Cagney's latest release is also in the money at the Grand. "Big Drive" may or may not go over at the Ohio, with the ancient photography its biggest handicap.

The radio duo at the Palace last week set an all-time attendance mark for the town, more than \$5,000 in revenue to use them, but failed to reach the house gross admissions. All other theatres suffered badly due to the run on the Palace.

Estimates for This Week
Palace (RKO) (3,074; 25-40)—"Hello, Everybody" (Par) and stage show. Radio fans accounting for the good. Last week "Tonight Is Ours" (Par) \$10,000, fair.

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Battle of 'Nice Little Pictures' Gives Loop No Thrills; 'Show Boat' \$40,000

JOLSON'S 15G, KATE'S 14G, BOTH OKE IN ST. L.

St. Louis, Feb. 6. Not a great deal of excitement around the box offices this week although Loew's and Ambassador stand to do fairly well. The former has Al Jolson and the latter has Kate Smith. Neither will set record, but will do better than average.

On the whole, though, nobody is kicking for things could be a lot worse and have been in the recent past.

Estimates for This Week
Ambassador (WB) (3,000; 25-35)—"Hello Everybody" (Par) and stage show. Radio fans accounting for the good. Last week "Tonight Is Ours" (Par) \$10,000, fair.

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Chicago, Feb. 6. With the sole exception of the Chicago theatre where a tabloid version "Show Boat" is the stage the loop this week will present a horizon empty of anything exciting. It's a battle of "nice pictures" and not one of "from in a carload of 'em."

"Cavalcade" will barge into the Erlanger Feb. 12 to defy the Chicago advance that \$1.55 is too much money for a picture. Even in good times Chicago is a tough spot for a reserved seat picture. Two weeks was enough last week for "Sign of the Cross."

Estimates for This Week
Chicago (B&K) (2,800; 35-55)—"Second Hand Wife" (Fox) and "Show Boat" tab. Ought to brush \$40,000 with stage attraction out-drawing the screen.

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PORTLAND WON'T BUY GLOOM REALISM NOW

Portland, Ore., Feb. 6. The hunt for h.o. hypos is on. Fox-Parker revived the auto door prize gag, but admittedly it has a long tradition. The studio is sticking to policy of only vaude and stage band in the burg. House is getting by on cash and credit. The grosses don't warrant any state competition.

"Hot Pepper" clicked better than expected at the Broadway, giving that house a winning week. Currently 20,000 years is tepid, local policy is wearing of the house.

"Kid From Spain" into the United Artists this week a sure winner. "Kid From Spain" into the United Artists this week a sure winner.

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Mae West's Saga at Barbary Coast Draws in Frisco

San Francisco, Feb. 6. First decent crowd in month upping big house the month.

Mae West's "She Done Him Wrong" is the interesting one to watch. The picture is being sold as much as traffic will bear with hot punch lines and still hot.

Karloff's growing popularity coupled with the pull of a show responsible for Golden Gate's next returns on "Mummy."

United Artists pulling "Cynara" after 11 days despite a good first week and fair final four days. Al Jolson in "Hallelujah I'm a Bum" takes in big ad campaign preceding.

Estimates for This Week
Golden Gate (RKO) (2,844; 30-40-55)—"Mummy" (U) and vaude. Karloff in another shocker and response big at \$17,000. Last week "Match King" (WB) quite good at \$12,000.

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TOO MUCH COMPETISH FROM LEGITS IN WASH.

Washington, Feb. 6. With a string of legit shows coming in at national level, the cinema aren't breaking any records. Palace is sole exception, with "Kid From Spain" setting in second week.

"Rasputin" in second week at Columbia at \$150 top fell short of hopes last week. Vaude houses still leading last week but slipped toward end.

Estimates for This Week
Columbia (WB) (2,800; 35-50-60-70)—"Ladies They Talk About" (WB) and vaude. Harriet Hector and Irene Beale won't be able to push week's business. Last week "Had to Handle" (WB) better with \$18,000. Press spreads on Helen Kane's marriage helped.

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Aherne's 2d

Hollywood, Feb. 6. Bryan Aherne's second picture at Paramount will be "Peter Ibbotson." The actor, who left for lead in "Barrett of Wimpole Street."

London's West End Cinemas

Holding Up 'Wee'; Interlude 32G, 2 Weeks; 'Savage' \$13,400

London, Jan. 29. Despite West End show business, particularly vaudeville, being bad picture houses are doing well. In the case of vaudeville, the reason advanced is shortage of novelties, with houses constantly playing repeats.

High prices of admission charged, top \$1.50, and in some instances \$2, is another reason for vogue floating.

Academy 'Kadettes' ('Boys in Uniform'). Sequel to 'Mädchen' not strong meat, but doing fairly at around \$2,000. Will stay a few more weeks, as Erle Hakin likes to force run of Continentals.

Capitol—'Call Her Savage' (Fox). Surprisingly good at \$7,000 first week and \$3,000 second week. 'Me and My Girl' (Fox), released here under 'Pier 13', replaced. Picture likely one week or two weeks at most, as is playing under flat rental instead of percentage.

Carlton—'Tropic in Paradise' (Fox). In sixth and last week, it started as a smash, grossing \$9,000 a week for the first four weeks, but \$1,000, but divided second week. Closing Jan. 29, with 'Sign of the Cross' (Par) replacing, house going weeks, at three-day instead of continuous.

Dominion—'Rome Express' (G-B) and sub-feature, supported by 'The Tigris' (G-B), started as a smash, despite picture on third West End pre-release. House easily grossing \$10,000, and could have held over, but policy of house is second runs and weekly changes. 'Rome Express' returns to Marble Arch Cinema for another engagement.

Empire—'Strange Interval' ('Strange Interval') (MG). Opened at \$10,000, but divided second week to \$12,800. 'Rain' (UA) replaced.

March Arch Pavilion—'After the Ball' (Gainsborough). In second week, and could have held over, but policy of house is second runs and weekly changes. 'Rome Express' now current on return.

New Gallery—'Sherlock Holmes' (Fox). Opened splendidly at \$8,000 first week, but divided second week to \$6,400. 'Deception' (Col) replaced.

Plaza—'If I Had a Million' (Par). Grossed highly first week at around \$15,000, and 'Sally Bishop' was held back to keep 'Million' for another week.

Regal—'I Am a Fugitive' (WB). A hit to \$14,000, exceptional for the week. Holding over another week, will hold another week likely.

Rialto—'The Blue Light' (German revival brought in as last-minute contract, and with second week ending to \$6,400. 'Deception' (Col) replaced.

Tivoli—'Baroud' (New Ingram's) latest hit in the money. First week around \$6,300, with second week still lower at \$5,500, which means good week in the money.

'Yes, Mr. Brown' (UA), starring Jack Buchanan, which is doing it good for three weeks, succeeded.

B'ham Comes Times Are Getting Better

Birmingham, Feb. 6. No one seems to know just why, but business men say business is picking up. That may be, but the streets are being a little more crowded every day. More natural, and a little more amount of these walkers and night business is fair. And right now Birmingham can't do any more.

Estimates for This Week
Alabama (Wilby) (2,800; 25-40)—'Hot Pepper' (RKO). Should have \$10,000. Last week \$10,000. Last week \$10,000. Last week \$10,000.

Grand (Wilby) (2,500; 25-40)—'Hedda' (Par) and 'Silver Dollar' (FN) on split, good, \$5,700.

Empire (BTAC) (1,100; 25-40)—'Blessed Event' (WB). After bringing the scale down to two bits any time, house now switched to Saturday matinees, \$1,300. Last week \$1,300. Last week \$1,300. Last week \$1,300.

Strand (Wilby) (2,500; 25-40)—'Me and My Gal' (Fox). May not come up to what Wilby has been getting here, but last few weeks have been good. Last week \$10,000. Last week \$10,000. Last week \$10,000.

West End (Wilby) (500; 15-20)—'Iron Master' (Allied) and 'Self-Defense' (Mono) on split. Former okay if word gets around that pik is a steel picture, with second week likely fair week, \$1,000. Last week \$1,000. Last week \$1,000.

Poor Product Reflected in Lincoln's Off Grosses

Lincoln, Neb., Feb. 6. Picture fail falling back into the lethargy that has developed pre-Xmas, principally because of so-so product. Exploitation in most cases is something read about and ignored by the exhibitors.

Talk about Bob Livingston making another picture house out of the Liberty is played since the theatre is opening with a second stock company currently. Latter may have some effect on the pic houses because of the 35c top.

Mild weather is staying on, but with the last week, there's little to pull the locals away from the radio. Especially since the last week \$1,000. Last week \$1,000. Last week \$1,000.

Colonial (LTC) (650; 10-15-20). 'He Learned About Women' (Par). Off to a moderate week at \$750. Last week \$750. Last week \$750.

State (Monroe) (500; 10-15-20). 'The Scarlet Dawn' (Par) scheduled for full week but pulled after a short day.

Orpheum (LTC) (1,200; 10-15-20). 'Handle With Care' (Fox) first half and 'Grand Hotel' (MG) second half.

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'SOULS', B'KLYN, 30G

Borough Across the Bride with Pretty Fair Takings

Brooklyn, Feb. 6. Everything considered, this week is encouraging.

Particularly interesting is the lift at the Fox, which is running better than usual, even with other deluxes.

Estimates for This Week
Paramount (4,200; 25-35-55-85)—'Island of Lost Souls' (Par) and 'Willie and Eugene Howard on stage.' Should net \$30,000.

Brooklyn (2,500; 25-35-55-85)—'Hot Pepper' (Fox) and stage show. Hitting a better pace for the good house and should end with a good \$15,000.

Metropolitan (4,000; 25-35-55-85)—'No Other Woman' (RKO) and vaude. Moderate \$18,000.

Strand (2,000; 25-35-55-85)—'Parachute Jumper' (WB). So-so, \$9,000. Last week \$20,000 (WB). \$10,000, fair.

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Radio City's Lure as a Showplace

Continues to Sock B'way; Old Roxy in the Money; Cap and Par Brutal

Radio City continues to knock the bottom out of Broadway grosses, with only a couple of houses able to withstand the strain.

Against this kind of grossing on Broadway, the old Roxy, which formerly had been hardest hit, is in the money.

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on Broadway, better comparatively than most other houses. Last week, 'Animal Kingdom' (Radio) and 'Sally Bishop' (Par) \$14,000, fair.

Paramount (3,654; 35-55-75-95)—'Luxury Liner' (Par) and 'Desert Song' production, but no draw. Intake wicked at \$25,000.

Radio City Music Hall (5,945; 35-55-75)—'Sign of the Cross' (Par) and stage show. Hitting on all sides for a mighty haul.

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HB'S \$2.165 PIX SPURTS REST

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DENVER LIKES CUT ADMISHES

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Going Places

By Cecelia Ager

New Kind of Mammy

Ruth Donnelly presents a revised version of motherhood, a blonde woman who is a sacrificing figure for her little daughter—keeps violently busy doing out schemes to exploit her. She advises her daughter to show her figure, to get the change out of it in writing, to overlook her fiancé's transgressions since he's in the money now. She's hard, she talks back, she outsmarts them, she outcracks them. Instead of a shawl, she wears exact replicas of her child's dresses, only her own are more tightly fitted, more concerned with detail about the hips. She declares herself in on her daughter's life, she believes she looks just like her baby's sister. She's fiercely aggressive—but for her own future benefit. She doesn't want to be taken care of—she sees about that herself. In short, she's a level-headed individual with so much personality of her own that she's able to stand in her own shoes, and using his own swift, strident weapons.

Mary Brian, who plays her daughter, is much too sweet and gentle to come out from behind her mammy's skirts.

Miss Brian has new blonde hair too, and it's given her a new self-confidence. It's just her good luck that Miss Donnelly happens to be smashing through 'Hard to Handle,' or Miss Brian's new animation would be creating its own little tempt.

Hard to Handle doesn't think much of college educations for women either, by the by, for Claire Dodd no sooner graduates than she's writing her way into a man's bedroom with the avowed intent of staying through for breakfast. She also wears little frocks with evening décolletages in the daytime, and in general directs herself in a manner that indicates her four years at college were a great waste, keeping her out of circulation for all that period.

Morals on 'Luxury Liner'

Right now when steamship companies are doing everything they can to nurture an urge to see the Seas come back, 'Luxury Liner' and tries to make trouble for them. Folks will grow wary of their wanderlust if transatlantic travel is the dull, debilitating business this week's points. The story of a ship instead of inducing a sparkle in 'Luxury Liner's' passengers' eyes, affects them like a hypnotic. With vacant stares they traverse the ship's passages, dimly aware they speak about—no, for it reasons of a rough crossing. The ship sails smoothly.

Zita Johann is the ship's nurse. Strange her patients recover, she sits at them, and she's a nurse. It is tucked efficiently under her nurse's cap, though her neat starched uniform suggests the promise of good health, she herself gives most convincing portrayal of a prophetic doom. Steadily she moves, and ominously she speaks. Enough to scare a well man.

Vivienne Osborne, very decorative in an artful coiffure that's discovered a new way to be things—she curls them up along the edges of her cheeks—and very la-de-dah in a bed jacket that covers her shoulders with masses of white ostrich, but let her back to the white ostrich to be consistently something or other in a role that gives her no help at all. Verree Teasdale, they whisper aboard ship, is a celebrated prima donna. Singers, no matter how celebrated, are not to be swift to snatch at a pick-up as ambitious little girls, exemplified by Alice White, way down in the strage.

Alice White of all 'Luxury Liner's' troupe is the only one who's been able to hold on to her vitality. In fact, she may have some fresh young good spirits to spare. Pert, wiggly, sassy, ingratiating, she prances from stateroom to second first class, creating a shining impression along the way, only to find that morals go down as class goes up. Miss White, despite her ambition and rosy cheeks, like a cat, remains a good girl, for 'Luxury Liner' may stand for a lot of things, but not for any violations of the conventions.

Lila Lee and 'Iron Master'

It's refreshing to see 'The Iron Master' and learn that in Hollywood strong silent men are still taming

sprited heresses, to discover anew that ladies who've had their face lifted are following the waves of catch glimpses of what the invasion of modernistic decoration can do to Hollywood studio sets.

Lila Lee plays the spoiled daughter of wealth with nice anisophies and acting fervor, but looks better, more youthfully pretty than in a long time. Her dresses display far more tasteful selection than generally found in indie productions, but hats defy her. She's addicted to mushroom brims worn at an angle, and at the same time masses her hair on her cheeks. The total's too much for her face.

To ratify her statements that she's in 'society,' Esther Howard gesticulates with her long pearl necktie entwined in her fingers. Then too, she's furnished her home with modernistic plaid curtains, violently patterned upholstery and madly figured carpets. It's a cozy little place, but too given to including headaches, however, for real peace and quiet.

'Desert Song' at Par

'Desert Song' has been desecrated to fit the Paramount stage show's running time, but that doesn't prevent Vivienne Segal from showing what a nice big wardrobe she has, and she has it with a Foreign Legion cape, a red beret and a swaggar stick over an evening dress. They've all got to be in for her entrance. Later there are riding scenes, and she's impressing the and harem favorite rigs, but it's the first impression that counts.

Miss Segal goes through the plot's melodramatics with experienced ease, and she's plentifully into the stage mikes, and generally disports herself in sweeping operetta style. Assisting her are a goodly chorus of singers and dancers in costumes that are a treat, nor too bristling with current style. Nevertheless, by their numbers, their trained familiarity with the production's stage routines, they impress the customers with the pleasant realization that they are getting no small return on their box-office investment.

A Prim Amazon

Lady Yukona Cameron, who for quite a spell now has been sweeping over various stages using Aladdin as a broom, may be seen this week at the Capitol applying her customary frenzied activity to a task which she has yet to grow down to. Yukona Cameron has discovered a way to hurtle herself about the stage with Mr. Trahan in her grip, tossing him around in gigantic arcs with Herculean might, yet never disturbing on one of her sleek blonde head, never allowing a shoulder strap to slip from her Junoesque shoulders. Through all her magnificent battling she preserves her neat, neat, neat dresses fit so well they could scarcely manage to get out of place no matter how hard they're pulled, but her hair—only she knows the and

Joyce Coles, slim, pliant, crisply pretty, dances with George Fontana in a costume so lush with unrelated detail its production very nearly beats her. It's a costume that has everything, white chiffon with white net godets, starched shoulder ruffles crossing in back over a waist held delatage, a Y neckline in front that runs down to the waist held together with nude net and outlined with silver sequins, and a forest of shaded white-to-charcoal, white-on-white plumes appended vertically to the skirt.

Miss Coles wears this dress just as it is for her walk, but when she skims gracefully through her flirtation fox trot, she adds a little white muff, one lace mitt, and a white tilted pancake hat to make the ensemble good and pointless.

Irene Dunne suffers. Irene Dunne may think she's been noble in the past. Actually she was just practicing up for 'The Secret of Madame Tinchie.' This is a nobility, real self-sacrifice, real virtue, real trouble. Miss Dunne plunges into it like a thoroughbred. Since she's to sink or low, she's got to start very high.

(Continued on page 17)

RKO HOUSE ORGAN GONE

'Now,' for RKO, Suspends This Week—Like Other House Sheets

This week another company house organ is singing its swan song. Following the waning of 'Public Opinion' personal herald of the Public chain execs, RKO's 'Now' seeing its own last issue the current week. 'Flash,' organ of the RKO picture end, remains.

'Now' came into RKO following Harold Franklin's entrance into that company. His personal order has also proscribed the thing. Several hundred copies weekly had been formerly expended on the pamphlet.

Hard to enumerate all the house organs in show biz. Every now and then a new one springs up. Columbia probably has the largest number, three or four, with Warners a close second.

Even so, the company still maintains a distribution organ. These are sales plug sheets for the field. For texture and typography, the RKO 'Now' probably stood supreme among its kind, a class of unnamed news sheets. 'Now,' under the direction of Bob Sisk, attempted to maintain a new character. Despite these efforts, it still resolved itself into a house office plug sheet. The more important company execs have their 'own columns.' 'Now' in the east was the same in title and make-up as the 'Now' Franklin installed as the organ of West Coast when he was in charge of that chain.

As a circulator, 'Now,' like some of the others, circulates outside the company offices. Bankers, lawyers, other company heads and Hollywood studio officials were on the mailing lists, unsolicited by being for years one of the largest organs as a courtesy.

HAYS POINTS TO CODE OF NAT'L AD ASS'N

Action of the Association of National Advertisers in establishing a code of ethics which, among other items, frowns upon statements or suggestions offensive to public decency, is being capitalized by the Hays Organization as record proof of its own members that there will be serious trouble unless the industry's advertising code is taken more seriously by certain of the major companies.

Under the second clause in the ANA catechism are seen also as having a bearing on the film industry.

One of these is: 'Testimonials which do not reflect the real choice of a competent witness.'

Under the second clause could be considered certain start tie-ups with certain motion picture branches. If this specification were not as broad as many of the clauses in the Hays production as well as advertising code.

Hays execs concede only one picture company as the consistent violator of its ad code. They do not regard star hook-ups, as now being conducted, unethical.

It is pointed out that regardless of the type of star endorsements, neither the producer nor the star is receiving money for the same; that the only return to the industry under all such present deals is the publicity.

Kate Smith Picture Only \$15,000

Par, N. Y., Out in 6 Days—B'klyn Off

The Kate Smith picture, 'Hello, Everybody' cut to six days on its first run at the Paramount, New York, after drawing only \$15,000, has been yanked out of its schedule for Paramount, Brooklyn.

Booked at first for the Brooklyn house Feb. 3, Public sat in 'Island of Lost Souls,' from its Rialto run as usual.

Kate Smith's picture went into the New York Paramount on top of a personal engagement by the radio star the week before. With 'Hello, Everybody' on the radio, she failed to draw in person also, however grossing only \$13,100.

In the Skits Failure of 'Hello, Everybody' on the New York engagement does not necessarily dictate a change in bookings outside of the Brooklyn cancellation. Although on most

Receiverships May Mean Benefit To Them, Indie Picture Men Says; Indies Told to Lay Off Old Roxy

Those Lawyers!

So many attorneys now mixed up in the receiverships someone's suggested that they ought to decentralize the lawyers.

Jaydee's Figures Wilt As He Announces New First Choice Company

Instead of 5,000 theatres, his ambition, Jaydee Williams so far has interested not over 50 theatres if the exhibitors which he mentions in formally announcing First Choice Pictures, Inc., as the second First Choice, are any criterion.

Larger of the described as among 30 voting trustees whose names are made public at this time, is Frank Durkee with about 15 houses in Baltimore. John Hamrick of Seattle comes second with six, while three more are credited to Louis Blumenthal of N. Y. and N. J.

Tom Boland of Oklahoma City and Fred Levy of Louisville are officially considered exhibitors, while John McGuirk, former Stanley head, is regarded as retired, though lately back with his former partner, Abe Sablosky.

Just Organizer

Williams doesn't list himself as an officer in the company and takes credit except as organizer. Roy Curtis is president. Williams describes him as a 'behind-the-scenes operator since 1918.' William M. Vogel, secretary, is credited with being for years one of the largest distributors of American-made pictures in foreign markets. H. O. Schwab, of the original F. N., is treasurer. Arthur De Young, rector, is labeled as a partner in a prominent New York banking firm.

New company is described as resembling First National, except that it will not print pictures nor own nor operate theatres.

TALENT DISCOVERER

Coast Morrissey Office Found Mae West—And Merivale

Murray Fell of the Hollywood William Morris distribution branch will remain in New York for a month looking over talent for pictures. He came east with Mae West who will precede him back to the coast to start her personal work with her picture 'She Done Him Wrong' at the New York and Brooklyn Paramounts next week and the week after.

Morrissey's impression with discovery of Miss West as a 'new type' for pictures (Paramount), and also in connection with the Philip Merivale-Fox deal, has resulted in the Coast studio officially commissioning the Morrissey office to further scout for new talent.

Three-Day Week for Most All RKO Studio Workers

Hollywood, Feb. 6. Radio has cut everyone on a three-day-a-week basis for the purpose of keeping everyone on the lot working. Studio figures also to save \$6,000 weekly on the payroll.

Radio has also cut down on salaries to executives and the accounting department. Sam Jaffee effected the economies.

Universal Sues Palace, State-Lake for Rentals

Chicago, Feb. 6. Universal exchange here has filed suit against the Palace and State-Lake theatres for film rental. Actions against Chicago's Orphan Company (Palace) and State-Lake Theatre Company, neither corporation as yet affected by the RKO receivership, alleges \$2,500, each, due on three pictures.

They are 'Air Mail,' week of Nov. 5; 'Old Dark House,' week of Nov. 12; and 'They Just Had To Get Married,' week of Jan. 20.

Indie 'Buy American' Pic; Reverse Plug for Europe

Hollywood, Feb. 6. Kenneth Goldsmith, indie producer, will make a feature based on the 'Buy American' idea. Goldsmith expects the picture to be released in England with 'buy honest merchandise' plugs substituted for 'Buy American.'

Story to be called 'Bargain Day,' is being tailored for Betty Compson. It starts next week.

Talking Shorts

JACK HALEY
"Wrongful!"
Comedy, 21 Mins.
Winter Garden, New York
Vita, No. 1483-4

A better break goes to Jack Haley in this subject and a better break goes to the players. All the Haley's made by W.B. In production, dialog, gags and cast the improvement over previous Haley shorts is quite marked. Of first shorts is quite marked. Of first shorts is quite marked. Of first shorts is quite marked.

There's plenty of background and movement to the latest Haley release. It starts with a sap's diploma as a trombone player, has him on a train next, then tossed off and accidentally on a carnival lot where he finally makes good by dumb luck.

Story has two of the carry-overs' right hand men conviving to take his show away from him by wising opposition on dates and getting performers to walk out. Haley jumps in as knife-thrower's assistant, then as the featured hypnotist. Quite laugh the sequences in which these acts are carried out.

That is it. Haley thinks a real gorilla, escaped from a cage is actually one of the carry-overs, who he's overheard a gorilla to scare him off the lot. On the escape with the carry-overs' daughter, then down to the hammer who's been knocking 'em cold on the proper cue, Haley set is still on and gives it to Haley from behind the canvas.

Direction is by Alf Goulding. Opposite Haley the eye-woman, Vera Castle.

CLIFF FRIEND
"Master Melody"
8 Mins.
Projection Room, N. Y.

Master Art Productions
Sentimental story built around the character of the singing No. 3 in the Master Arts series.

Friend is disclosed on porch of a hummer cottage, where he tells his girl is going to take his mama to a finer home. Moving man appears with a stack of sheet music, and instructs him to "Perse that junk behind." This is cue for mama to sentimentalize over her boy's triumphs. No film, but back to Cliff at piano singing the number, or a performer doing it on the stage.

In latter group are some fairly well-known people, including Peggy Heekin, Jack Fulton, Ben Wise and Pickens Slaters.

This vagabond scheme an immense amount of material is packed into the eight minutes which moves right along. Sentiment is in on pretty thick, probably intentionally for the older femme trade. Friend himself makes a good actor, appearing strong, goes a long way to justify the sketch and sympathy angles.

Mildred Holland as the mother doesn't do much, but she's in the mind. Oke subject for the minors.

TOM HOWARD
"The Nanny Trapper"
Comedy
8 Mins.
Academy, N. Y.

An especially glib and amusing comedy idea in the familiar Howard manner. Howard, a half-wit night watchman in a warehouse with an aversion against mice. He professes special dislike toward one brown nibbler and interprets his boss' flirtation with his stenog to complain about it.

Left alone on his nightly rounds, he welcomes the appearance of two safe-crackers and obligingly helps them to open the vault. He gives them courage to stay. They go into the vault, and in his nervousness at the reappearance of the brown nibbler he accidentally shuts the door on them.

Cops come in and take all hands to jail. Howard, being deluded in the trip until he's convinced there won't be any more there. First-rate laugh with the rest of the long Howard list.

"BOSKO IN DUTCH"
Cartoon
Mins.
Winter Garden, New York
Vita, No. 5584

Shade alone a variety for cartoon filler. In this release, as noted of later in other series of its kind, is a production technique dubbed in slang. Apparently that had to come, with sound effects and music alone not sufficing.

When singing adds something that will increase the favor and value of cartoon series, most of these have suffered from same old characterizations as principal bbs.

When singers in Holland, with Bosko and his girl doing a song double and same number (plus voices) applied to the cat code, and the same one with a drowning rescue for a

Miniature Revue

"Secrets of Madame Blanche"
(M-G). Fine picture, about best made on "Madame X" theme, but draft added.

That it stands out here to be provided for it in the campaign, including house fronts and ads. Direction, casting, story and dialogue are all good. Dunne, starting with Lionel Atwill and Phillips Holmes featured. Picture will live up to promises made.

"Hard to Handle" (W.B.). Below par standard of Cagney films in way of story, but enough through star and gags for moderate rating.

"The Iron Master" (Allied). Thin and obvious grandiose theme, sans marquee strength. Over-evaluated Broadway spotting at the Paramount.

"Cowboy Counselor" (Allied). Best of the three. Good story to very fair effect. Different sort of western that should please where they flourish.

"Mayday" (Mayfair). Indiscreet to make something out of nothing much. Listless development and colorless production.

Secret of Madame Blanche

(With Songs)
Metro production, starring. Directed by Charles Brabin. Based on stage play, "The Lady," by Martin Goodrich and Albert Hackett. Stars Irene Dunne, with Lionel Atwill, and Phillips Holmes. Running time, 71 mins., week Feb. 6, Running time, 71 mins., week Feb. 6, Running time, 71 mins., week Feb. 6.

As a medium of getting a song-writer on the screen doing his own number, this is the big asset of the subject being its speed. Each number is cut down to a single verse and chorus, or even less, air-laughs.

"SPORT THRILLS"
Sports Novelty
With Ted Husing
Winter Garden, New York
Vita, No. 1449

One of the better subjects in this series, runner-up to the former. Husing, series known as "Sport Slants." Husing, doing narrative, doesn't get benefit of facial acting in this title, as in the "Slants," but they're the same on the off-screen spelling. Rates booker consideration for spotting.

At opening kids down on the farm are going fishing and beating water. Husing, doing narrative, doesn't get benefit of facial acting in this title, as in the "Slants," but they're the same on the off-screen spelling. Rates booker consideration for spotting.

Follows up and closes with sequence on pacers and trotters, who are shown in a race. Husing, doing narrative, doesn't get benefit of facial acting in this title, as in the "Slants," but they're the same on the off-screen spelling. Rates booker consideration for spotting.

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Radio Studio Idle

(Continued from page 6)

That deal considerably modified, is now all set.

Young Whitney, keen to go into the business, was then reported as insistent that Selznick accompany him to New York immediately to make necessary financial arrangements. Whitney, it is understood, must get the consent of his mother for any deal, as it is reported that she has been holding some strings on the family resources. It was said that the estate of H. P. Whitney had divided from \$260,000 to around \$50,000, due to inheritance tax and other deductions.

Whitney, it is understood, also made a deal with Milestone whereby he agreed to furnish \$500,000 finances for the director to make one picture.

Part Time Plan In Effect
Studio announcement of a three-day-week on the lot for almost all workers is not entirely that in effect. But workers will be laid off as soon as finishing their work and layoffs will be general in some departments during slack periods, but a straight half-time basis, it is stated, cannot be worked out.

Camera crews, soundmen and other technicians will work right through pictures assigned to them, but in the case of studios on a half-time basis, it is understood that effort will be made to scatter the work so that all employees will get part time work. Instead of some set-

carries a good role to conviction. A weakling, unable to shift for himself when shut out from his father's young woman, Holmes was just the cater's choice, although the actor is trying to look older than he actually is. It might eventually become a strain.

Some music and singing in "Secrets" and pleasant to hear for a change. When the music went off along with backstage stories, no one missed them, but now a tune or two in a film, stand out here. Dunne does a complete finale number with her show and later on sings at the piano in "Hard to Handle." More of this sort of thing could be stood, especially if the singing is in as capable hands as Miss Dunne's. In the cutting, "Secrets" represents a swell job. Photographically, it rates just as high.

HARD TO HANDLE

Warner production and release. James Cagney starred. Directed by Mervyn LeRoy. Adapted from the novel by Earl Lord from Houston Branch's story, "The Iron Master." Running time, 71 mins., week Feb. 6, Running time, 71 mins., week Feb. 6, Running time, 71 mins., week Feb. 6.

Plot trips a light fantastic over a series of gags and the gags account for most of the interest. Cagney, through some far-fetched situations that won't satisfy his following, they say, is making a good thing of it. Cagney, through some far-fetched situations that won't satisfy his following, they say, is making a good thing of it.

As a sort of safety net to catch any laughs the star might miss, story includes a comedy mother-in-law, played by Ruth Donnelly. For the first half hour or so Miss Donnelly runs away with the picture, after which the role is softened up by repetition. Brevity was needed for had this role been whittled down for background purposes only, it might have been more effective.

Cagney is a press agent in this one, beginning with the character of the star, starting from scratch all over again when his partner kidnaps the gross. That happens in return. When Cagney is in New York, Cagney high-pressures his way into the money, putting over a filigree, reducing crime and Florida grapefruit. Farmland among other projects. Front-page newspaper streamers about grapefruit sweeping the country are hard to take.

Stage-mother stuff sustains the romance background while Cagney is in the grab-bag of the side. When daughter (Mary Brian) is dying with bad dogs after the dance, Cagney is in the first class in his own water for "our feet." She dresses like daughter's twin, only a little more severely, and she circles herself in on every line including her holes. Aside from being stretched beyond its natural length, the character is clearly very high.

Cagney's antics while p.a. range from petty larceny to the big dough. In the rest of his marital wars as comical as the testimonial scene, there would be no questioning. But when a society matron holds out for more before she'll pose with a jar of cold cream, "Hard to Handle" reaches a laugh peak that has never reached again.

While Cagney's antics range up to average, Cagney's playing is as usual and as effective in its way as the rest of the picture. When he is home under blonde tresses, Allen Jenkins shares featured billing with Miss Brian, though his is but a brief bit in the part of the picture.

"Handle" will neither set Cagney back nor push him ahead. As a result, the picture is about as good as can be considered stronger. In the next one he'll have to come back all over again.

"Luxury Liner" (Par). String of punchy gags slapped together for the boys. James Cagney's inconsistently written characterization weakens his flap appeal for this one; wise-guy conception of the heroine's mother alienates the matrons.

"The Secret of Madame Blanche" (MGM). Best production and treatment yet on motherly maternal self-sacrifice, disguise the creakiness in its old joints and assures a goodly audience of matrons.

"The Iron Master" (Allied). Strong silent hero and the helpless. Seant

JULY 14

(FRENCH MADE)

(With Songs)

Berlin, Jan. 22.
Rene Clair's new picture has been generously welcomed by the Berlin press. Indeed, July 14 is a repetition of his song about Paris "Sou les totes de Paris." It is an interesting, often fascinating and poetic way, he tells of the love of a taxi driver for a girl who loves him. The second part repeats the first part over, and the first part reminds of Sou les Toles. This no longer is a French production company's—the French Tobis moulds this studio genius into a proper apparatus and forces him to do his annual work. Rene Clair must be independent and work independently to develop his own style and his own work in Hollywood. It is sure that both parties, he and Hollywood, will profit from such an association.

Clair's new picture is sometimes too slow. Offer of a touching and poetic sensibility and strange sweetness. It's a fairly tale after a fashion. Meerson's settings are pure style and natural. The music is simple.

Annabella seems more developed in this picture. Her performance is fascinating. Pola Illery, sometimes an inert actress, plays, in comparison, as a real actress. The other actors are typical Rene Clair figures, as we know from his former pictures. The picture is a French production, but the French version. It may possibly for this reason not be a great success in Germany.

LUXURY LINER
Paramount release of B. F. Schubert's production made on the Fox lot. Directed by George Brent. Screen play by Gene Markey and Katharine Wright. Story by Gene Markey and Katharine Wright. Running time, 71 mins., week Feb. 6, Running time, 71 mins., week Feb. 6, Running time, 71 mins., week Feb. 6.

Plot trips a light fantastic over a series of gags and the gags account for most of the interest. Cagney, through some far-fetched situations that won't satisfy his following, they say, is making a good thing of it. Cagney, through some far-fetched situations that won't satisfy his following, they say, is making a good thing of it.

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Stage-mother stuff sustains the romance background while Cagney is in the grab-bag of the side. When daughter (Mary Brian) is dying with bad dogs after the dance, Cagney is in the first class in his own water for "our feet." She dresses like daughter's twin, only a little more severely, and she circles herself in on every line including her holes. Aside from being stretched beyond its natural length, the character is clearly very high.

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"The Iron Master" (Allied). Strong silent hero and the helpless. Seant

The Woman's Angle

"Hard to Handle" (W.B.). String of punchy gags slapped together for the boys. James Cagney's inconsistently written characterization weakens his flap appeal for this one; wise-guy conception of the heroine's mother alienates the matrons.

"Luxury Liner" (Par). String of punchy gags slapped together for the boys. James Cagney's inconsistently written characterization weakens his flap appeal for this one; wise-guy conception of the heroine's mother alienates the matrons.

"The Secret of Madame Blanche" (MGM). Best production and treatment yet on motherly maternal self-sacrifice, disguise the creakiness in its old joints and assures a goodly audience of matrons.

"The Iron Master" (Allied). Strong silent hero and the helpless. Seant

IRON MASTER

Hoffman production, Allied release. Presented by Donald Denny. Directed by George O'Brien. Screenplay by George O'Brien. Directed by Chester M. Franklin. Story by George O'Brien. Music by George O'Brien. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins.

can, and sets the pace by doing 'straight' for the others. A generous production, directed in good taste, and occasionally by delicate lighting, but not enough to interfere with the fact that it is an utterly successful British film. *olo.*

SO EIN MAEDEL

Photograph Film production and release. Directed by Fritz Kortner. Screenplay by Fritz Kortner. Music by Fritz Kortner. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins.

It's typical of the uncertainty and disorganization of conditions in the industry in Germany that a man as able and important as Fritz Kortner should have to direct a picture which is so obviously expected to be expected that superficial gaiety and Fritz Kortner would not agree.

The story of unemployed actors and the actress who get to know each other only after various mix-ups, and who finally find employment and success, is shown in unfortunately too true a light by Kortner.

Kortner knows how to get the best out of his actors and the story is told in a simple, direct, and the best-liked German actors, helps him make the most of this picture. Fritz Kortner has never been so charming, more natural, or more sympathetic. Never was Dolla Hans so truly herself and never has she been so good.

Kortner has devised some excellent scenes and shots. It is to be hoped that the producers will recognize and remember what Kortner can do, and that they will encourage him with a task worthy of him.

Robert Babersky's photography is too dark and heavy. Sound is good. The remaining actors, Oscar Sima, Max Guelstorf, Ida Wuest, Paul Hoebinger, Hans Leibelt, Theo Lingen, Hans Jurgensen, Hans Schaaf, Julius Falkenstein, were well handled by Kortner. Ralph Erwin's music pleasant and impressive. His tango, "So ein Maedel vergisst man nicht," will be a general hit. *Frankel.*

Zapfenstreich Am Rhein

Triumph production, Whitely release in U. S. Features Hans Stuewe and Charlotte Sue. Directed by Hans Stuewe. Screenplay by Hans Stuewe. Music by Hans Stuewe. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins.

Development is a fairly straightforward run of action, halted here and there with sure-fire scenes, and ending in a high degree of suspense, even toward the close. There is an utter absence of the touches of comedy which usually marks class A product, but it's pretty good for an indie. *Chic.*

YES, MR. BROWN

British Made. London, Jan. 25. British & Dominion release. Presented by Gaumont British. Directed by Jack Buchanan. Screenplay by Jack Buchanan. Story by Jack Buchanan. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins.

There seems to be no limit to the entertaining talents of Jack Buchanan. He not only stars in this picture, but directed it in a manner which establishes him as an expert. The story is an adaptation from the German play 'Geschichte mit Musik' which is a comedy. The stage here recently under the title 'Business With America,' and suffered collapse through the illness of Madeo, the author, who came from the States to star. The stage version was a comedy bordering on the farce, but the picture is roaring farce with music.

Story unfolds situation of a Viennese representative of a German film company who is on a visit. Agent quarrels with his wife just before dinner, because she insists on having her own seat at the table. Wife walks out and secretary pretends to be wife. It takes a while to get the secretary back to American as his wife.

The complications are hoked to a point where they develop into up-to-date farce. Buchanan, utilizing some of the best bits he did on the stage here in his numerous musical comedies, is at his best. They visit a cabaret and when the star adapts performance to a cabaret, Buchanan, subsiding with a cool, calm, and a burlesque Vera Pearce. Another instance is his return home from the cabaret to find his secretary, who has worked with him in his shows so many years, she can follow the steps in a crowd. They make an intoxicated effort to ascend a flight of stairs, and create a chaotic bit of buffonery. Hartley Power plays the Ameri-

Eine Tuer Geht Auf

Ufa production. Protex release in U. S. Directed by Alfred Zeisler. Screenplay by Alfred Zeisler. Music by Alfred Zeisler. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins.

A German thriller and pretty good. While the local situation gets through experimenting with the print it will probably be left as it was when leaving the boat and then easily salable in all German spots.

It's not an especially ingenious detective yarn, but well handled and acted, and with sufficient speed to hold interest. Trail is comparatively simple to follow, but enough red herrings to hold interest. Strange of all things—for a German picture—the tempo is pretty rapid.

Has to do with a bank robbery leading to murder. Motivation is pretty clear, and the situation is so laid as to make it easily understandable without a knowledge of the language. The picture is a good deal cut in English titles, a good deal more tedious than even superlatively good German pictures of the film. They're probably out by now.

Acting is handled by comparative unknowns, but excellently. Herman is pretty clear, and the situation is so laid as to make it easily understandable without a knowledge of the language. The picture is a good deal cut in English titles, a good deal more tedious than even superlatively good German pictures of the film. They're probably out by now.

Photography and sound above average. *Kauf.*

Cowboy Counsellor

Allied production. First Division release. Directed by Robert Siodmak. Screenplay by Robert Siodmak. Music by Robert Siodmak. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins.

Hoot Gibson goes in for comedy here and gets away with it. Back-grounded by an average western story, the picture is a good deal cut in English titles, a good deal more tedious than even superlatively good German pictures of the film. They're probably out by now.

Photography and sound above average. *Kauf.*

Gibson is a book agent selling a compendium of state laws with a smooth line of talk. As a supposed lawyer, he is rather good, and the brother of the heroine, and he establishes an alibi by repeating a stage coach robbery himself. *Chic.*

STADT STEHT KOPF

Ufa production. Protex release in U. S. Directed by Alfred Zeisler. Screenplay by Alfred Zeisler. Music by Alfred Zeisler. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins. Cast: At Old Roky one week commencing Feb. 10. Running time, 90 mins.

A picture that stands out due to the artistic ambition and careful background given by Gustav Gruengens. This is his debut as film director, though he enjoys great fame as actor and stage director.

Out of a weak book Gruengens makes a fairly interesting picture, which for Germany and the German speaking countries will do moderate business. Talkiness up to the middle of the picture reveals the stage director. The careful background and detail work result in charming pictures of a little town.

The story tells of a little traveling salesman who is given a lift in the car of a government official. He is a good deal cut in English titles, a good deal more tedious than even superlatively good German pictures of the film. They're probably out by now.

Kurt Alexander's manuscript is far from perfect, with regard to plot, but it continues. A few scenes are original and laughable. Jenny Jugo is the sweet little mayor's daughter. Hermann Thilmig is the typical Teutonic figure. Fritz Kampers, Carl Barthel, Arthur Waeche, Paul Lincke, Hans Daele, Arthur Meiner, Theo Lingen as son of a tailor does very well. Szeke Szakali as the mayor on his first appearance. The picture is a good deal cut in English titles, a good deal more tedious than even superlatively good German pictures of the film. They're probably out by now.

Photography acceptable. Musical score by Spolinovsky very artistic, but too high for the great public. *Frankel.*

Holes in Exploitation

By Epes W. Sargent

Not since 1919, when the sporadic efforts of the independent exhibitors to create business through out-of-the-ordinary advertising methods were transformed into concrete exploitation drives, has the medium been put to such a grueling test as in the last year. At no time in the history of theatricals has trick or freak advertising reached such a low peak.

It is not very creditable to say that at no time has there been developed fewer original ideas than in the past 12 months. One reason is that the field had been pretty well developed. A second is found in the chain demands for costless advertising. And finally managers in desperation settled upon gift enterprises and stunts which closely approached the lottery for their appeal.

Bringing them in through clever adaptation of unique ideas was not enough. They had to be coaxed with the promise of a dish or bed spread or tantalized with the hope of winning automobiles, radios, or—in a few cases, a fully furnished home.

Now that the managers are trying to get away from the giveaways, they are going to find them have an Old Man of the Sea on their backs.

Originally exploitation was conducted pretty much on the high or low scale. If an exhibitor had an idea and the energy, he borrowed some railroad fares for a train story or sent around a cow blanket. This is no bull. "Wedded and Parted" at the Bijou is a super-film.

Paramount changed all that when it prepared to put out the first silent version of 'The Miracle Man' in 1919. It wanted more rental than it figured it could get from the still independent managers. It conceived the idea of selling the picture for the exhibitors and sharing the profits. When that run was over, the staff was dispersed, but the demand was so strong and the results so uniformly good that the men were recalled. Claude Saunders was appointed to maintain an exploitation staff.

Chains Indifference With the coming of the chains the idea languished somewhat. No longer was an exploitation staff maintained at each exchange, but there was some effort at exploitation. W. R. Ferguson, of Metro, has been on the job continuously; the only one to maintain an unbroken record.

Up to 1923—and the crash—the efforts were not as keenly watched as they were in the earlier years of that decade, but with the Wall Street break, a lessened interest in the talking pictures and shortened incomes, there began a steady mounting of endeavor. Most of the important theatres were in the

hands of the various producer organizations, and a drop in income hurt two ways.

Ordinary exploitation methods did not seem to stem the tide to any great extent. The financial situation had been too strong to permit the public to react to the usual spurs. By the fall of 1931 it was seen that more inventive methods must be employed.

Many of the large mills and factories were seeking to hold their production staffs. There was hope eternal in their breasts and rather than disrupt their smoothly working organizations, they dumped on the market product in carload lots at less than the former wholesale price. Sometimes the costs were barely met by the new terms, but the factory kept its wheels turning and hoped for that better day.

It was possible to offer brand new linen, chinaware, towels, table cloths, etc., at a price which would enable the theatre manager to toss in something with each admission ticket.

Even before the smash it had been common practice to 'promote' gifts of merchandise to serve as prizes in newspaper and other contests. Now the managers broadcasted out.

Got the Farmers In many small cities and the larger towns the merchants now were persuaded to kick in some 'stickers,' or slow selling goods, some more valuable merchandise, and make a cash donation. Theatres took the cash and circused the neighborhood towns with announcement of a grand gift distribution. It brought the farmers into town like circus day, and business boomed, for that day at least. Distribution generally required the recipient to be in the theatre at the time of the drawing. Frequently there was such a standstill that the rules were changed. It was sufficient that the holder have a paid admission and be in the front of the theatre in case he could get in.

Some of these 'distributions' represented merchandise of a sales value in the thousands. Some of them were so important that the railroads even ran special excursions from nearby points.

Autos Too On top of this was the gift of automobiles. At first new cars were produced, and the theatre, with a new model came out. The agency had the car on display for a number of weeks, and figured the advertising paid.

But not enough new models came out, so the theatres took to handing out used cars, some as often as once a week. It all started with free radios, but that got too small. And now that the tide has turned

(Continued on page 63)

Special Publicity in

VARIETY Under a Special Plan

"Variety's" Special Publicity Plan has been functioning for some years.

The campaign is designed to keep a professional name continuously before the show business, all over the world, every week for 52 weeks in a year. This publicity may be used in displayed type or pictorially, but does not include reading matter, other than a limited caption under cuts.

A copy of the plan with other information may be desired can be obtained at any "Variety" office.

NEW YORK—154 West 46th St.
CHICAGO—Woods Theatre Bldg.
HOLLYWOOD—Taft Building
LONDON—8 St. Martin's Pl., Trafalgar Sq.

RKO Receiver May Shortly Start To Dig Around Its Studio Affairs

It seems fairly certain that under the present Paramount and RKO receiverships, the whole studio picture for both companies will undergo a wide change. That's because the receivers in fact become the principal stockholder interest in both companies and as such stockholders have their say-so in all subside bids, although not as receivers.

This may or may not mean the receivers will move into the studio angles. There is bound to be a repercussion that will have but one direction, the downward revision of everything, especially salaries and production costs. It is said.

All this may be something which Hollywood, under its daily sun baths, may be overlooking. The studios are about to hear and listen to a new kind of talk, deflation chatter as spoken by receivers.

It may be difficult for certain studios to grasp, receivership estates in essence are nothing but business dictatorships. Where the studio people may have been able to side-step of wheedle away from regular home office administration, it may prove extremely hazardous to attempt to sidestep a principal stockholder when he is the company's receiver as well.

"Prestige" indications are that the RKO receivers will begin rectification of their studio problems ahead of Par, as RKO is expected to finish up its theatre problems, much sooner.

NO PREFERENCE UNDER PAR'S RECENT SUBSIDIES

Some thought has been held whether that Paramount divided its activities into separate subsidies within four months before the receivership action, has any bearing on that case. It has been said such an act of transferring certain assets to subsidies before the four months condition, is a preference under the bankruptcy laws.

Creditor lawyers against Par are authority that it doesn't apply in the Paramount situation. That's because the Par receivership is essentially the protector of all the companies' subsidies as such, and in a measure can supervise operations of all.

The receivership estate of Par automatically supersedes the regular company officers and thus assumes authority as principal stockholder in the subsidies. While as a receiver the receivership estate of Par cannot delve into subsidy operations, as the principal stockholder, it holds a privilege to oversee operations.

That four months' provision applies only in federal actions. It does not apply in any case under the New York State law.

As for RKO, that firm has operated with separate subsidies almost since its inception so that RKO cannot be affected one way or another this way.

AD AGENCY AFFECTED

Lord & Thomas' Art Dept. Closed Up Through Film Receiverships

Lord & Thomas ad agency has let out its entire art department as a result of the RKO and Par receiverships. Principally the Par retrenchments affected the agency, as RKO has not been through any formal ad work having L&T for several months.

L&T is said to be tied up quite a bit in the two receiverships, having handled considerable RKO and Par national advertising. Jack Pegler's supervision on behalf of the agency.

Film Editors Forming New Academy Section

Hollywood, Feb. 6.

Technical branch of the Academy, already divided into two sections, will possibly be split three ways to accommodate the different types of film editors meet tomorrow (Tuesday) to work out the section.

Technicians branch will hold a meeting Feb. 18, with members of other branches invited. It is expected that the new section will be organized in sound recording and dubbing.

ELECTRICS WIN IN N.W.

Patent Infringement Charge Against Minneapolis Concern

Minneapolis, Feb. 6.

Western Electric Co., ERPI and associates won their patent infringement suit in federal court against Ultraphone, local sound equipment manufacturers.

Judge G. H. Nordby's final decree, ordered no accounting of profits made by the local firm on sales of its products. It reserved jurisdiction in order to permit the plaintiff to apply for an injunction in case Ultraphone fails to live up to the terms of a private agreement not made public.

The agreement followed a counter action brought by the Ultraphone Co. charging Western Electric Co., etc., had combined in restraint of trade contrary to the provisions of the anti-trust law and seeking \$1,000,000 damages. This action also was set out of court.

Metropolitan Studios File Bankruptcy List; Liabilities \$252,354

Hollywood, Feb. 6.

Listing \$252,354 in liabilities and assets of \$333,843, Metropolitan Studios filed schedules in its bankruptcy proceedings, and admitted that the two-thirds of a million in assets were practically uncollectable.

Among the accounts receivable, but listed as almost all bad debts, are: Christie Film Co. and Charles Christie, \$248,200; James Cruze, Inc., \$45,000; Harold Lloyd, Inc., \$10,500; Auer Productions, \$41,330; Triangle Pictures, \$12,154; Cliff Broughton, \$35,500; Brown-Nash, \$19,000; J. E. Henabery Prods., \$41,532; Al Rogell, \$71,000, and Sonora, \$19,000. Many of the hundreds of accounts were incurred by indie producers who have gone bankrupt. Largest unsecured creditor is a note given by J. E. Brulater for \$29,927.

Of the liabilities, \$196 is secured claims, \$58,231 unsecured. ERPI is chief creditor, having \$144,500 in notes and interest and \$10,825 due in royalties. This is secured by various assignments of property by the Christie Realty Corp. Another secured debt is \$30,795 to Sound Pictures Finance Co., with another \$32,000 returned to the same pictures, on films still being distributed.

Wesco and Receiver

Los Angeles, Feb. 6.

If and when Fox Wesco goes through the wringer depends on confab to be held the current week in New York. The Wesco matter is one of the things stated to be sending Charles Skouras east.

The Wesco outfit is a holding company and if it should go into receivership, cannot affect Fox-West Coast, the theatre operating firm.

Wesco is on several leases on theatres operated by Fox-West Coast.

Five Films Will Be Made by KBS and Ed

KBS as a producing unit will complete five pictures. It is committed to make under a contract with Educational. When the five are delivered, if not meantime, a new contract will be written if KBS is to continue producing pictures. Educator on the same basis as now.

Question of whether the trio of Bud Kelly, Sam Bischoff and Bill Saut will again head the producing unit, was to come up at that time. It is stated the five pictures remaining on this year's schedule will be made under the present KBS setup.

Two Pics for Digges

Hollywood, Feb. 6.

Warners has given Dudley Digges a two-picture contract. Digges' Player has been in half a dozen Warner Pictures in the past few months.

'Smatter Iowa?

Hollywood, Feb. 6.

Fox has discovered that corn-fed gals in the extra ranks are scarce.

Searching for 16 amazons towering between 5-11 and 6-6, for "Warrior's Husband," the studio located only three to fit. Others had to be recruited from the outside.

From Variety's Hollywood Bulletin.

NOT LIKELY CINSY HOUSES WILL GO BACK

Cincinnati, Feb. 6.

Until the local court wrangle over RKO is straightened, assets of the RKO Midwest Corp. are apparently impounded, with the court disallowing any monies being sent from RKO to Ohio spots concerned in this corporation, to New York. This move by the court looks like a compromise action by also having the ancillary receivership action brought locally. RKO apparently suspended until further notice.

From all accounts, the Midwest Corp. is solvent. RKO attorneys argued this before the court which resulted in the temporary lifting of the receivership. RKO's original investment in Midwest was around \$8,500,000, of which about \$4,000,000 has been paid.

Elmer Rauh and Ike Libson, former owner, were named ancillary receivers for Midwest, which operates houses in Cincy, Dayton and Columbus. Every effort is to be continued by RKO to lift the receivership permanently. Rauh and Libson were appointed by Judge Kevin. Ohio spots concerned in this local U. S. District Court on a petition filed by Jack Silverman, of New York, holder of a \$1,000 bond of the Radio-Keith-Orpheum Corp., on which payment was allegedly overdue. Rauh is a former owner of the Strand, Dayton, operated by RKO.

A SWOPE LET-OUT

And 50 Others in Various H. O. Depts. of RKO in N. Y.

John Swope, nephew of Gerard Swope, is among those whose jobs have been proscribed at RKO.

Young Swope, whose uncle is the president of General Electric, was latterly employed in the film booking department of the RKO theatre and was proscribed at RKO to include Jack Kelly, shorts booker; John Pollock, in the publicity division, and W. Fisher.

These are besides minor clerks. Altogether maybe around 50 jobs in the home office have been cut out in the latest economy swing of the circuit.

Finding Out What Films, Alone, Draw By Higher Scale Than for Stage Shows

New Haven, Feb. 6.

Making films stand on their own the Pol Circuit currently is a marked switch in b.o. prices for a number of its houses. Straight film spots are to be sealed at a higher price than stage shows. Four towns are concerned, Bridgeport, Worcester, Hartford and Springfield.

Change comes after considerable consideration which aims to nullify the attempts of the film distributors to collect from patronage drawn in solely by the stage show and also with the idea of drawing in the distributors as well as for the theatre operators how much a film is actually worth as against stage shows.

Vaude-film houses in the four keys are to come down to a 35-cent top for evenings, and 25c matinees. Children 10c, any time. Picture houses are sealed at a 50c top, with 35c matinees and 15c for kids.

Direct cause for the Pol move comes through Harry Arthur as operator of that circuit, due to demands from certain distributors for films for unduly percentages for such in the vaude-film houses. No allowances were made either for the cost of the stage show or its drawing power.

Protest Against U. A. Franchise With Publix Started by E. V. Richards

KICKS OUT CENSORSHIP

Mass. Legislature Also Plants Kick at Reformers' Society

Boston, Feb. 6.

Censorship got a kick Friday on Beacon Hill. State House of Representatives passed a bill to Watch & Ward Society which recently achieved notoriety by closing up the Old Howard, by a solar plexus to the bill the society advocated immediately after shutting that theatre.

It was known as Watch & Ward padlock bill. Provided that any building, or part thereof in which any indecent show or exhibition or any entertainment suggestive of immorality or impurity, tending to break moral code and corrupt morals of youth, shall be deemed a nuisance and shall be padlocked. House, without any talk, pro or con, killed the bill.

Theatre men at committee hearings had argued that present statutes are stringent enough and amply cover the matter of any indecent shows.

Distribs Pay \$70,000 For \$18,000 Worth of Chicago Censorship

Chicago, Feb. 6.

Henry Herbel of Universal, who recently succeeded Felix Mendelsohn of M-G-M as chairman of the local film board, has filed a petition on behalf of the distributors with the Finance Council, of Mayor Cermak.

It is pointed out that Film Row is paying approximately \$70,000 in annual fees to the Censor Board and that the operating expenses, including salaries, of this board, are around \$18,000 per year.

Distribs think they should not pay this difference as the censor board is not a profit-seeking bureau. Unfair and unlawful taxation is film row's interpretation of the censor board's expensive inspection fees.

Women's Secret Society

Hollywood, Feb. 6.

Local branch of 100% Americans, a secret National Woman's organization, formed here last week.

It is to go into operation locally for national motion picture censorship.

State-Lake Pays Daily

Chicago, Feb. 6.

State-Lake theatre is paying rent daily. This arrangement followed the visit of the Irving Trust Co. to the theatre, following on default judgment for \$3,000 obtained by the landlord.

State-Lake, a separate corporation, still owes the \$3,000 but meanwhile there is no further piling up the unpaid landlord fees. House under recent averages has been grossing \$5,000-\$6,000 weekly.

Receiver Now Named for Talking Pictures Epics

Having been petitioned into bankruptcy early in January, the Irving Trust Co. has just been appointed receiver for Talking Pictures Epics, Inc., 11 West 42d street, New York; Frank R. Wilson, president. Consolidated Film Labs with a judgment for \$5,425 on Nov. 4 last, along with Ufa Films (G.m.m.), on an \$80 claim, and Albert K. Goodman, Inc., with \$1,081 claim, were the petitioning creditors. O. W. Eubank is the referee.

T.P. Epics has since been absorbed by Principal Pictures, of which Sol Lesser is prez and Wilson a v.p.

In consequence of the receivership over Paramount-Publix and several theatre subsidiaries, expectation is that demands will be made upon United Artists to rewrite a deal in substitution of the long term film franchise now existent. E. V. Richards, receiver over the Saenger group, has made the first attack upon that franchise. He has ordered it out and is asking for a new deal.

UA is said to have anticipated difficulties over its franchise as a result of the receiverships. It threw out entirely UA may take the position that it will listen to a substitute franchise or yearly deal, but doesn't have to accept it.

The UA franchise with Publix isn't up until 1937. It was written for 10 years and negotiated with Publix at the time William Sael was in charge of film buying.

Complicated

Mathematically, the franchise is one of the most complicated ever written. It is based on the point system, with each situation covered under the deal having its own proportionate share of the negative cost. Recently determined by multiplication of number of points according to situation as against neg. cost, whether \$200,000 or \$1,000,000.

While the deal was made in 1927 when written, the franchise operated successfully for Publix. UA money stars then including Doug Fairbanks, Mary Pickford and others now not with UA, had the good times. UA rental demands have been entirely out of line with receipts.

The franchise covers slightly over 100 Public houses, including most of all that circuit's important towns. Under it, no light is extended to UA to C.O.D. Publix theatres called for.

UA has been very careful in the five years the franchise has been in existence to not violate any of its terms or requirements.

COAST SCOUTS SCHOOL DRAMATICS FOR TALENT

Hollywood, Feb. 6.

Search for new screen faces has all major studio casting directors and a number of agents catching all the high school dramatic performances in Southern California.

Recently, the Covina High School gave a performance of one-act plays. Three major studio casters and 11 agents were in the audience to pick out the best. One time it had been touted as a screen bet. Kid had nothing to offer.

In Santa Barbara several other scouts spotted a girl with screen possibilities. After the performance they tried to interest the girl and her parents in a screen career. Father would have none of it, saying his girl was cut out for house work. He ordered the picture boys to lay off.

ERPI IN PAR'S L. I. STUDIO

New Terms With \$60,000 Yearly Minimum Guaranteed

Paramount studio at Astoria, L. I., dark for over a year, reopens possibly in 15 days. ERPI is the new lessee. Deal is on a daily rental basis, for two years, with ERPI guaranteeing Paramount minimum rent of \$5,000 a month. ERPI does not agree to make continuous daily use of the studio.

Originally the proposition involved the \$680,000 which Paramount owed ERPI for equipment rental. The deal was now re-negotiated by the Par receivership.

The Rowland-Brice columnist shorts, Universal-released, in production at ERPI's uptown Eastern Service studio in the Bronx, will be transferred to Astoria, with a Walter Winchell two-reeler the first to go in work there. Same firm's "Tidlo City" feature with Morton Downey, which Educational will produce, is also set for the Astoria plant.

ERPI conferred yesterday (Monday), on a proposal to make a talker of the Peppy Fests current stage operetta, "Music in the Air". It was maintained by ERPI for industrial and commercial films.

Hays Office Finances Cut 50% But Members Paid in Full to Date; Exhib Bodies' Quandary on Funds

Trade associations in filmdom are being forced to curtail expenses as the result of the industry's reduced income. Hays Office, Motion Picture Theatre Owners of America and Theatre Owners Chamber of Commerce, as well as certain of the Allied state units, are entering their leanest year.

There is a possibility that support of some of the exhibitor organizations will be eliminated entirely and the same will be left to scramble for strictly independent funds.

Income of the Hays Organization has been cut almost 50% to date. This is always more or less in a state of fluctuation since it is dependent upon returns to producers and distributors. Each member pays 1/10 of 1% of its own gross. This total gross represents about 10% of the country's box office income.

Each member company, according to tabulations up to the last few weeks, has been in arrears in its dues to Hays, it is declared. Receiverships will not cut directly into the Hays fund, it is believed in informed quarters. Whatever further diminishing the Hays' financial experience will be due to industry conditions, and nothing else, it is claimed.

Trimming. Haysites expect a trimming of the organization according to the times; that one or two departments may be dropped or skeletonized.

Exhibitor organizations are suffering more from decenterization of circuits than they are from the depression. This is revealed in the fact that circuits have always been the mainstay of most of the exhibitor bodies. Budgets of 1933 expenses of certain of the groups have not yet been made. There is a feeling the major industry will not do what it considers meritorious organizations go by the way, side, if for no other reason than the one that a strong theatre owner body is the best combatant against adverse legislation.

Par After 'Skippy' 2d

Hollywood, Feb. 6. Paramount is planning another 'Skippy' feature, and has asked contract writers to submit ideas. Studio is negotiating with Joe Mankiewicz to write the story. Mankiewicz walked off the job two months ago when accused of lifting ideas from the Marx Brothers plot for the Wheeler and Woolsey story at Radio, where he had gone on loan from Par. He was given a clean bill, however, after Par heads had read his WW story.

Studio Placements

Florence Eldridge, Kent Taylor, Oscar Apfel, Harlan Knight, Clarence Sherwood, Henry Hall, Grady Sutton, Paul Shoreham, 'Story of the Lone Drifter', 'Fair Weather', George Barlow, Patricia Farley, Kathleen Burke, John Lodge, Edward Brady, 'Under the Tonto Rim', Par.
Helen Freeman, 'Bedtime Story', Par.
Mary Brian, 'Public Be Damned', Majestic.
Robt. Kohner, 'Strange Bedfellows', Charles Rogers.
Emerson Treacy, 'In the Bag', Bennett.
Morgan Wallace, 'Dead Reckoning', Fox.
Charles Grapewin, 'Pilgrimage', Fox.
Murray Kinnell, 'Ovaltine', WB.
Maureen Black, 'Purnell Pratt', Lili.
Hart Farmer, 'Scram in the Dark', Allied.
Veree Tealande, Barry Trivers, 'Dead Reckoning', Par.
Betty Lorraine, 'Bedtime Story', Par.
George Meeker, 'Pick Up', Par.
Henry Stephenson, 'Declasse', Radio.
Eddie Kane, 'Lovable Lili', Col.
Claudia Coleman, Lionel Belmore, 'War's Hunk', Fox.
Anna May Wong, 'A Study in Scarlet', KRS.
Robin Adair, Tom Whitley, George Berolait, Sam Apfel, Hedda Hopper, 'Man on the Nile', Metro.
Mischa Auer, 'Clear All Wires', Metro.

U Given \$11,000 Award In Suit Against David

Hollywood, Feb. 6. Judgment of \$11,000 was awarded Universal Pictures Corp. by Superior Court Judge Trabucco, in its suit against the Roy Davidge Laboratory, Principal Pictures Corp., Sol Lesser and Mike Rosenberg, as royalties due for assertedly unauthorized use of the Hunter-Pierce developing process, on which U has a patent.

Lesser and Rosenberg were named in the suit, through their having a financial interest in the Davidge lab when the Hunter-Pierce process was assertedly installed. They have since withdrawn their interest.

PTSBG PAPERS REJECT 'EMPLOYEES' AD COPY

Pittsburgh, Feb. 6. All three Pittsburgh dailies, Post-Gazette, 'Press' and 'Sun-Telegraph', turned down advertising copy submitted last week by Warner Bros. 'Employees' Entrance'. It was the same display staff dailies in other cities had refused for the same picture.

Local newspapers complained that the copy was too lacious and asked WW ad men to tone it down. Latter refused to make any alterations and cut Warner theatre's usual opening spurge to one inch in each of the three papers.

Exploitation on 'Employees' Entrance' is said to have incurred plenty of wrath on part of local dealers. Latter objected principally to the sexy, sensational heralds distributed at various employees' entrances of the stores during the week.

Unemployment Committee

A.M.P.A. has formed an unemployment committee with the idea of giving its members first in on possible picture company, or other berths. Members will tip off the committee on openings, with the committee the starting negotiations for its members.

Monroe Greenhal, of United Artists, is chairman of the committee.

'Man Alone' with 2 Stars

Hollywood, Feb. 6. Metro has purchased 'A Man Stands Alone' story by J. D. Newson to star Wallace Beery and Robert Montgomery.
Rowland Brown, who will direct, is also doing adaptation with Dell Andrews.
John W. Considine, Jr., to produce.

Stewart in Agency

Hollywood, Feb. 6. Stuart Stewart, casting head at Warners' Brooklyn studio until shorts production halted there last month, has connected with the Edgington & Vincent agency here.
Stewart is a brother of Rosalie Stewart of Radio Pictures. He was formerly an RKO vaude agent.

F-W-C P. A. Staff Shrinks

Los Angeles, Feb. 6. Dropping of stage shows at Loew's State last week, for a grand first night, has put Patterson handling the advertising publicity out of Bob Collier's office, dropped from the F-W-C payroll.
Circuit's local publicity dept. now reduced to four men, including one artist.

Bard in Bankruptcy Denial

Los Angeles, Feb. 6. Denial was entered by Louis L. Bard, theatre owner, in the involuntary petition in bankruptcy filed against him by M. I. Hill, a creditor.
Hill asserted in his petition that Bard had transferred \$4,000 to Elaine Bard, his wife, in an effort to conceal assets.

OWES \$35,000—ASSETS, 0

Corra C. Wilkenning Taking Bankruptcy Bath—Former Agent

Corra C. Wilkenning, former film agent, who figured most prominently in a sizeable common claim against Mary Pickford and her mother some years ago, has taken the bankruptcy route through her attorney, Arthur B. Friend.

Miss Wilkenning's \$34,874 in liabilities are chiefly on leases, merchandise, bills, etc. Assets are \$100 worth of clothing, claimed exempt. Her address is given at 65 West 45th street, New York.

May Repudiate P-P Contracts During R'ship

All contracts in Paramount Public or subsidiaries affected by its receivership may become void. They can be repudiated by the receivers for the duration of the receivership and it is anticipated in P-P quarters, will quickly call for the re-writing at an early date of . . . film deals.

Paramount itself will be forced to step up deals as 'receivership terms' in Public houses its film is played, along with Warners, Metro, Radio, Universal and other distributors with Public as a customer.

It is anticipated in P-P quarters, will quickly call for the re-writing at an early date of . . . film deals. Paramount itself will be forced to step up deals as 'receivership terms' in Public houses its film is played, along with Warners, Metro, Radio, Universal and other distributors with Public as a customer.

The burden, by virtue of receiverships, is increased since they became effective due to C.O.D.'ing on film shipments and general restriction of credit. For the theatres the most important and urgent relief, aside from rent readjustments with landlords, is stressed as being on film.

With credit cut all around and out entirely with some districts, the theatres are in a bad position. Under percentage engagements in a lot of spots, districts are taking their share out daily, a right that is permitted them under the percentage plan, if desiring. This means that in the case of low grosses, distrib is getting his first, which after payoff of staff and advertising may be leaving the landlord in the cold.

Borrowings

Hollywood, Feb. 6. George Amodeo is trying to borrow James Cagney from Warners for 'Police Surgeon', which goes into production March 20.
Meantime Metro has borrowed Spencer Tracy from Fox for a police surgeon story, untitled, going into production March 25.

Skouras Theatres, East, May Go Through Reorganization Move

Charles Skouras is expected curiously by Harry Arthur, then general manager of Fox theatres. Skouras was able to stand unaffected by the receivership because the deal which Arthur made for him called for operation of the Fox uptown theatres on an ownership basis by Skouras.
It is said the reorganization plan is set and ready to be presented before the Skouras brothers. Inside leanings are the effect that no basic change in the setup may occur, as the Skouras Theatres have shown a profit and from all accounts have more than fulfilled the intake expected of them under the conditions.

Among new conditions which are attendant on the reorganization are that Skouras make some wage salary and other readjustments.
Also affected in the reorganization plan may be the present Rinzler force circuit in Brooklyn, comprising former Fox theatres in that circuit which were decentralized by Arthur and sold to Sam Rinzler and Harry Frisch on the same kind of ownership-operator basis.
W. W. Adkinson and John Sherman are receivers for Fox Theatres.

B'way Houses So Far Unable to Stand Off Curiosity (?) Rush to Radio City

New Royer Group Starts; Taking Spanish Pic East

Hollywood, Feb. 6. Starter in a group of six to eight features Fanchon Royer will do for George Weeks' Mayfair program, goes in work today (Mon.). Picture is 'Tiger Girl', with Helen Chandler and Leon Waycott in the leads, and Breezy Eason directing.

She made six features for Weeks on a previous contract this year.

Miss Royer is leaving for New York March 1 with a print of 'La Republica no Pella', Spanish talker which she made independently. Picture used story outline and sets of 'Revenge at Monte Carlo', made by Miss Royer for Mayfair.

Fox Bullish on Writers With 20 Yarns Reading

Hollywood, Feb. 6. Fox, which for the past several years has kept its writing staff down to from 14 to 20 writers, has suddenly gone bullish and now has 38 on the payroll.

Studio has some 20 stories in the various stages of adaptation, with most of the writers on assignment for production immediately following the delivery of final scripts.

Winnie Sheehan, now in New York, is expected to close for half-a-dozen new yarns which will be sent on to the studio for treatment.

Placements Jump

Hollywood, Feb. 6. Jump of 1,101 in extra placements recorded last week over the one previous. New total is 5,994, and better than usual for this time of the year.

Warner's 'Elmer the Great' contributed to the total by using 1,400 extras in five days for bleacher background.

Indie Second at the Post With Buy American Pic

Hollywood, Feb. 6. Another or second feature based on the 'Buy American' idea is being prepared by Kenneth Goldsmith, independent producer. J. I. Schnitzer previously announced a film built around the slogan.
Goldsmith's story is to be called 'Bargain Day'.
Yarn is being tailored for Betty Compton. It starts next week.

Radio City's share of Broadway picture house patronage, which is held accountable for a drop of 25 to 50% in the grosses of Broadway straight flimsers and deluxers during the past three weeks, has about another month to go, in the opinion of the more optimistic big street managers, dependent of course on its pictures. Then the public will flock back to Broadway for pictures and shows—they hope—if those pictures and shows on Broadway are better than those at Radio City.

Paramount and Capitol theatres' disastrous grosses last week might have been attributable to weak programs at both houses; the R. C. drag had shown itself before. Most significant drop and the one pointed out has been that taken in the past few weeks by Loew's State at B'way and 45th, vaude-films at 50c top.

The State, in property value, assessed higher than other theatre in the country, has been always the Loew circuit's most dependable money-maker. Opening of the indie Hip shows on 6th avenue with a 25c combination grind show a couple of months ago was felt somewhat by the State and previously when RKO operated the Hip with 3c and 5c, the big dent was made by Radio City.

Affected as well as the others by the Radio City patronage magnet have been the Palace, Mayfair, Rivoli and Rialto theatres. Latter is now dark.

\$150,000 a Week
Thus far neither Radio City house has offered smash entertainment on screen or stage, with the theatres themselves as sightseeing curiosities the obvious attraction. This encourages the temporarily fading Broadwayers more than anything else, since they figure that when the RC theatres have been seen and it becomes a question of competing in entertainment only, they'll regain most of the \$150,000 a week now going to the two Radio City houses.

What the Capitol and Paramount has offered smash entertainment on nothing in the way of a headline name that they've booked for their stages has been able to compete as a draw with the R. C. theatres. The rush for something to hold the business on Broadway and away from 6th avenue in recent weeks panicked them into buying contracts for the week they didn't draw their salaries. Nor did the entertainment value of the B'way stage bills appear to hold draw power.

Mack Sues U for Salary

Hollywood, Feb. 6. Because Universal refused to pay him the salary remaining in his contract, Russell Mack has filed suit. Claim is for \$5,300 for 3 1/2 weeks salary at \$1,500 weekly on a 40-week contract.

Mack contracted pneumonia on the last day of the production of 'Private Jones' and was still in the hospital when the contract lapsed. It is his claim that Universal would not pay him the salary since he would not have worked that period had he been in health.

Blumberg Back West

Nate Blumberg left for Chicago Sunday (5) to supervise operation of the Orpheum houses. He will continue until further notice as operator of those western houses for RKO, under the receivership until reorganization winds up the situation.

Blumberg has spent the past week in New York conferring with home office executives, receivers and bankers.

Same Cast for 'Berkley'

Hollywood, Feb. 6. Fox will use the same lineup for 'Berkley Square' as he used for 'Cavalcade'. Reginald Berkley and Sonia Levina are on the script with George Hadden putting in the dialog.

Production is due to start around April 1. Meanwhile Frank Lloyd, who the picture is taking a vacation in Mexico.

36 of Par's Foreign Theatres and Nearly All to Profitable Trade

Paris, Feb. 6.
J. H. Seldelman, Paramount's foreign chief, sailed for New York Saturday (4), on orders from the h.o. without having completed any of the theatre deals he came over to make. Before sailing he rushed over to London, on request of Ralph Kahn, Par treasurer, to put off proposed building of a new Paramount theatre in Liverpool for some time.

Paramount now still owns 36 theatres spread about the world, 26 in Britain. In Britain Par's theatres have been doing fairly well, losing money in only three of the 12. Seven of the eight French houses have also remained fairly consistently in the black, though the Paramount in Toulouse has been a steady loser.

Most anxiety has been caused by the two Paramount theatres in Brazil, with C. F. Mann recently making a special trip down there attempting to lose the houses, but unsuccessfully.

Complete Par foreign theatre chain is:

Australia—Capitol Theatre, Melbourne.
Belgium—Coliseum, Brussels.
Brazil—Imperio, Rio de Janeiro; Paramount, Sao Paulo.
Cuba—Fausto, Havana.
Denmark—Kinoplast, Copenhagen.
France—Francis, Lille; Familia, Bordeaux; Odeon, Marseilles; Paris, Palaco, Nice; Paramount, Paris; Opera, Rheims; Ziegfeld Palace, Strasbourg; Paramount, Toulouse.
England—Futurist, Birmingham; Paramount, Leeds; Paramount, Manchester; Paramount, New Castle; Carlton, Plaza, Astoria Brixton, Astoria Old Kent Road, Astoria Finsbury Park and Astoria Stratford, London.
Ireland—Capitol, Dublin.
Jamaica—Gaiety and Palace, Kingston; Movies, St. Andrews.
Japan—Denki-Kan and Hogaku Ka, Japan.
Mexico—Coliseum, Mexico City.
Spain—Coliseum, Barcelona.
Sweden—Drott and Palladium, Malmo; China, Stockholm.
Wales—Capitol, Cardiff.

Going Places

(Continued from page 11)

Dramatic contrast. Therefore Miss Dunne's eyes shine in the beginning with such tremendous expectancy, such innocence, such sweet dewy zeal for life that nobody could doubt her goodness. And that's just why Lionel Atwell's such a vicious villain in the picture; he dares to question her integrity.

The audience knows better, for they saw her get on the boat that was to carry her theatrical troupe to England. The other girls stifle up the gangplank in fancy clothes hiccoughing along the way. Yes, the pretties have been drinking.

Now Miss Dunne comes aboard. She walks up straight, she's wearing discreet black taffeta with a decent white jabot at her throat. Furthermore she's an orphan. Shyly she confesses it as wistfully she watches the other girls wave goodbye to their loved ones. She is all alone in the world, but brave.

When, after a perfectly proper series of encounters with a dashing young blade, she accepts his invitation to supper in a gilded cafe, she orders a plain ham sandwich. Subsequently in their tender moments he likes to call her a dear little ham sandwich.

Miss Dunne, so that there can be no misapprehension whatever, refuses an apartment where she could slaps the young man's face. But as always, her kindness is her own undoing. She marries the lad. To her surprise, there's a child.
Soon Miss Dunne has to change her flatteringly stylized period dresses for the tawdry costumes of a ribald songstress in a Paris dive. Yet even here she remains honest and able. Now she's going down and down, but only in the eyes of the world and by the help of expertly devised make-up. She ages away; she achieves the triumph of her life's gradations. Madame Blanche is her great opportunity; she rises to it with all her thoroughly experienced splendence.

Hummel Meeting Morris

J. Hummel of the Warner foreign department leaves tomorrow (8) for Paris to join the Sam Morris, WB foreign chief. They'll both be there for some months or so looking over conditions and will decide on Warner's disposition of the foreign production thing.

There's a possibility Hummel will remain there to start production when Morris returns.

Warners is the last of the American majors to make up its mind about Europe. Some doubt still as to whether the company will produce in Germany and France or forget the German market for the time.

CANADIAN WHEAT AREA THEATRES WORST HURT

Ottawa, Feb. 6.
A statistical survey of the theatre situation in Canada has brought out some rather encouraging data. Out of 824 theatres across Canada, 111 houses are closed temporarily or otherwise, 69 of the dark theatres being in the Middle West. Provinces of Manitoba, Saskatchewan and Alberta.

The report shows only 6 theatres are closed out of 273 theatres in the Province of Ontario; 16 closed out of 128 in Quebec; 8 out of 82 in New Brunswick and Nova Scotia; 12 out of 77 in British Columbia, and 89 dark out of 240 in Manitoba, Saskatchewan and Alberta, where the wheat comes from. All of these are wired theatres.

All-Austrian Film Set

Vienna, Jan. 23.
Mondial will start shooting a picture of Prince Eugen of Savoy, 17th century Austrian national hero, at the Sascha Studios shortly.
Prince Eugen's feats on the battlefields, giving the last blow to Turkish power in Central Europe, will form backbone of the picture. Austrian scenes and architecture in Vienna and country towns lend themselves to background of just that period.

MEX. FILMER RESUMES

Mexico City, Feb. 3.
Xiantecatl Cine Co., native producer, announces it has been completely reorganized and has resumed work at its studio in Toluca, west of here, on 'Vamonos a la Feria' (Let's Go to the Fair').
Company is backed by a group of Mexican capitalists headed by Roberto Rojas de la Torre. J. R. Balres is the company manager.

Shorts for Spanish Field

Hollywood, Feb. 6.
Financed by local Mexican capital, Frank Z. Clemente has organized Latin American Pictures to produce a series of three-reel shorts for the Spanish market.
Pictures will be dialog originals, which Rene Borgia is writing the stories and dialog, with Carlos Borcosque set to direct.

Megging Spanish Version

Hollywood, Feb. 6.
Desider Jovoevic, Hungarian director, will pilot the Spanish 'Face in the Sky' at Fox.
Raul Roulien is starred.

Reading House For Foreigns

Reading, Pa., Feb. 6.
San Toy theatre here, part of Warner-Stanley group, closed for several months, is to reopen middle of February on private rental.
It will show Italian and other foreign pictures, changing each week.

Abel Lands at Par

Hollywood, Feb. 6.
Walter Abel, now in 'When Ladies Meet', on Broadway, comes here May 1 under contract to Paramount for two pictures.
Under the agreement, Paramount must be through with him by Sept. 30, to allow him to return to the stage for the fall season.

'Brown' for Broadway

'Yes, Mr. Brown,' newest Jack Buchanan British & Dominion film, will be given a Broadway showing in about six weeks, with full distribution in the U. S.
B. A. distributed B. & D. films throughout the world, but doesn't have to show them in America, except as willed.

Native-Foreign

1-Nite Hookup

Proves Tonic

Columbus, Feb. 6.
German films once each week, shown Thursday nights, are bringing new theatregoers to the RKO Palace here. Idea was initiated three weeks ago by Mr. Kahn and has proved a tonic to last day showings.

Actual figures say that over 1,000 Germans turn out each week especially to see these films, and they're not regulars at the Palace. Censor fee is the only drawback but with other state bookings being made, the sting is taken out of this.

UFA MAY TRY AGAIN

WITH N. Y. OFFICES

Leo Brecher has informed Ufa that he will not pick up his option on next year's Ufa product for the United States. His current Ufa contract runs to May 1, having been in force a year.

Ufa will reopen offices on Broadway with distribution in mind, although a deal with someone else will be acceptable to them, they indicate.

German Artists' Reps

Shorn of Authority

Berlin, Jan. 26.
The Office of Labor has issued new regulations with regard to so-called 'managers' for actors of stage and film.

In future a manager can only work for one artist, and this on fixed salary. He is considered an employee of the artist, a sort of secretary. He is no longer allowed to sign employment contracts with various agencies.

It is high time the strange position of 'managers' was cleared by official regulations. Managers were working in Germany as employment agents, without, however, being officially considered as such. At present private employment agents are not yet allowed, but concessions will shortly be issued.
All suits pending against artists by so-called managers will from now on have no standing.

International Picture Contest

For Best Two Features in Original Versions—All Countries Invited

Radio After Jannings

Hollywood, Feb. 6.
Radio is dicker for Emil Jannings to star in 'The Doctor'. Jannings would arrive here April if plans materialize.

UFA NEWSREEL DATA

Berlin, Jan. 28.
The production management of Ufa and Deulig newsreels publish interesting figures of newsreel production in 1932.
Prints measured 3,000,000 metres, or distance from Berlin to Cairo, Egypt.
Cameramen employed the world over in Ufa newsreels numbered 103,000 units of mail of newsreels were dispatched to Ufa in 1932. Ufa sound apparatus cars covered 30,000 kilometers, twice around the world.

Australian Deadlock on '33 Product, Bankers Force GT's Costly Holdout, Fullers Steal March by Signing

Sydney, Jan. 14.

War's on seriously between the Australian film distributors and the Australian exhibitors. Can't get together on money, with the result that practically nobody has signed contracts for the new season's product as yet.

Australian theatre owners are standing up pretty solidly against Australian rental demands and making an issue, also, of the block booking thing. They insist they want the right to pick their pictures.

Thus far only product signed for the country is Fox and Metro. Fox goes over to the combined circuit thing as a matter of course.

The dailies are now publishing stories concerning the 'war' that were known to the industry by the Great City local newspapers playing up the battle because it naturally places the American distributors in an

unfavorable light with the public. One paper in particular is very bitter against the American film men. It is quite likely that a lot of dry linen will be washed before a settlement is reached.

Two more Sydney houses will close this week, and it is expected smaller theatres in Melbourne will shut. G.T. say they are closing their houses so as to conserve picture supply for their ace houses. Maybe these same theatres would have closed shortly, war or no war. Said that the Fullers made G.T. an offer to take over at once the closed theatres and operate them. G.T. refused to consider the idea. District now offering to buy non-men bookings on first release pictures, and the nabe showmen not in the pool are taking up the offer.

Nabe First Runs

Fox is handled by the newly formed General Theatres, combine these theatres so as to conserve interest for a considerable amount. Metro has been taken by the Fuller circuit on a special deal. Paramount has a special deal for its own house in Melbourne and the Prince Edward in Sydney. Outside of that Par has no product deal arranged. Nobody else from the U. S. is getting into the act. Universal has offered its films to naves for first runs.

In the meantime, the Fullers are anxious to get more city theatres to go about \$20,000 on the English pictures in. They figure on striking while the iron is hot.

If the 'war' does not soon finish, then the nabe exhibitor will be screening most of the big pictures before the city theatre.

It is expected that the fight cannot go on much longer because the big men back of both the G.T. combine and the distributors realize that the fight will set back the industry enormously unless settled quickly.

The fly in the ointment is the banker.

He reportedly some time ago, the bankers are behind G. T. They want—and will fight to get—cheaper pictures. Both Doyle and Munro must do the talking and cannot possibly go against the bankers' instructions.

Charlie Munro told 'Variety' that Hoyts and Greater Union would be going to \$20,000 on the next six months' trading—this before the combine came into being.

Fullers Close for '33

Standing apart from the combine are the Fullers. Sir Ben Fuller stated that his circuit would remain independent. He would not give up the entire product from M-G-M for 1933. For some considerable time M-G-M played their big attractions in Fuller's ace Sydney house. Under the new deal, the Fullers will screen all M-G-M product in those of their theatres not solely devoted to British pictures. They mean that more theatres will be sought by the Fullers, and they will offer very powerful opposition to the combine.

The Carroll interests in Queensland linked up last week with the combine. This will give them a further 17 theatres, and possibly the main Carroll Sydney house, the Prince Edward. Besides the Carrolls, many nabe chains are joining forces with the combine in the fight for cheaper pictures and the abolition of block booking. The combined General Theatres will control about 20 theatres. So far the distributors have refused to make a statement to the press, but it is believed they are united to combat the demands made by the combine.

If the fight continues very much longer, hundreds of Australians will be thrown out of employment and the Americans will be blamed. Undoubtedly, exhibitors have united with the combine to force the distributors to give them cheaper pictures and to be shown as they want and back of it all are the bankers.

Will American film men allow the combine to dictate terms to them? Will American producers quit the Australian circuit if exhibitors refuse to buy under the block system?

Should the American companies realize the altered conditions in Australia and assist the exhibitors in the fight to get their pictures successfully under block-buying while other organizations say they can't? These are the main questions being asked.

SARDI QUILTS FILMS TO BE AT CHICAGO FAIR

Rome, Jan. 29.

President Sardi, of Luce Films, has resigned in order to represent the Italian Government at the Chicago State Fair. His board of directors resigned with him, as a gesture, Luce being the official Italian agent in producing and distributing company.

Ezio Maria Gray has been appointed as temporary head of Luce in Sardi's place, with an entire new organization for the company probable.

'Cynara' at London's Plaza

London, Jan. 29.
United Artists has completed a deal with Paramount for the West End showing of 'Cynara' at the Plaza. Picture goes into the house on a guarantee of a minimum four-week run.

Par's other London house, 'Sign of the Cross', meaning that no Par pictures will be shown in the West End for some weeks.

Gould on Visit

Walter Gould, United Artists' manager in Central and South America, is in New York to look over current product.
He'll remain in New York about 10 days.

Dowling on Coast

Hollywood, Feb. 6.
Ambrose Dowling, foreign sales head for Radio Pictures, will remain here for another fortnight.
Delay due to his desire to take east with him the print of 'King Kong'.

**OPENS FEB. 10th at
RADIO CITY!**

"Nancy Carroll's best performance in a long, long, time. It will give the customers their money's worth."

—Hollywood Reporter



Nancy CARROLL *in*
"CHILD of MANHATTAN"

From the Stage Success by Preston Sturges

Screen Play by Gertrude Purcell

Directed by **EDDIE BUZZELL**

with **John BOLES**

PROSPER
WITH *Columbia* **PICTURES**



EXHIBITION

LIVE BULL, REAL LION NOT RITZY PUBLICITY

Chicago, Feb. 6. Press agents fancies ran to the animal kingdom last week, but in two cases reported the results paid called and the stunt it flatted.

It was proposed that Don Pedro, Mexican orchestra leader at the Terrace Gardens, should attire himself in the vestments of a matador and make grimaces at a bull to be tied to a post in front of the Terrace. Artists where 'Kid from Spain' is playing. Eddie Solomon of B&K and Herbert Smolen of the Hotel Morison had the stunt set, and a 'contented bull' picked out, but Leonard Hicks, general manager of the Morison, said it wouldn't be dignified for Pedro to be seen in the loop with a bull.

Ather stunt germinated in the cerebrum of L. E. Cowan and involved a lion. Hagenbeck-Wallace in Peru had the cable waiting, but Hathi Stokes, M.B. and co. proprietor, developed qualms. Lion Imperator was to be ostensibly to aid Stokes in composing a new piece of music. But his landlord had okayed bringing the lion into the flat. Mrs. Stokes decided that it and other apes and monkeys around the house too much and stunt was called off.

Pulmoners

While the tendency is to build business with giveaways, it must be remembered that the gain does not represent the net profit. If money is to be had, a limited period of weeks, there is bound to follow a drop in the receipts after the stimulus has been abandoned.

The success of the campaign should be figured on the additional intake less cost of the drive in business the next few weeks. Done on this basis, some of the big schemes do not look so hot, but most managers there each week by itself and do not appear to realize that even a poor film will hurt or a good picture help the business because of the receipts. It may even happen that a picture may play to an unusual gross because of some sensational and other appeal, and still wipe out the black by flooding the next couple of weeks with red.

Artistic which extends beyond the immediate seven days would frequently help a theatre to keep out of a jam.

For Employee's Entrance

One house is all ready for 'Employees' Entrance' when it comes along. Will have a special ticket sold in the form of a doorwailetted 'Employees Only,' and will sell tickets at a 10% reduction, which sounds better than the usual Good only for those who present employees' tickets, and these will be distributed only at the large stores as the sales people are leaving.

Manager does not figure on getting much of a market. He thinks that most girls will disdain to classify themselves as such to their own credit, and because a stunt will get attention, and that's what he's after.

Painted Curbs

Theatre in a city where they have elevated ideas of safety at important car stops has a deal with the authorities to contribute regularly to the unemployment fund for the privilege of painting these curbs. Uses a solution of waterglass and white paint, which is painted on to whitewash, and yet easily removed. Paints each new title.

People crossing the street are attracted by the letters, and the manager figures that the stunt has a better display value than a block that is set.

Same stunt can be used for painted sidewalks where permission may be obtained. Better than wash and yet more easily obliterated than oil.

Radio Street

Cleveland.

Current craze among kids for anything that is new has led to Newkirk the idea for a radio audio gag for Saturday matinees, which has proven to be the most original, sure-fire stunts of the year in building up a phenomenal juke trade for Loew's Alhambra.

Promoting a P.A. amplifying outfit from WFK, and installing it on his stage, Newkirk drew a record afternoon crowd by offering tickets at cheap prices to youngsters who did the best work over the mike. Try-outs are being stretched out until Saturday afternoon, and the rep present to pick out the best ones who are given a chance to broadcast over the air.

Newkirk shrewdly caught the imaginations of ambitious kids by building studio settings around the

stage P.A. mike and by advertising on trailers as Broadcast Station ALA—using first three initials of theatre's name. Stunt was so successful and novel that even radio stunts gave a big plug as rival theatres started imitating it.

Glassine Programs

Most American theatres have discarded programs, but where such still exist, it may be interesting to note that the Rex theatre, Paris, does so house announcements on glassine paper. Not a reaching for a novelty, but for some reason it is easier to read the program on translucent paper than one on a heavier white sheet.

That's the point to interest the local man. At the coming announcement on glassine or cellophane, tell them it's easier to read in the dark and, for once, at least, practically everyone will be read. And they probably will be carried out of the house to be reread in a better light.

Musio Week

One of the best draws in a nabehouse in recent months had an elaborate musical week, where the performances on the most novel musical instruments. These ran from the piano to the tuba, and included, neither of which is a novelty any more. One boy had a set of musical horseshoes and another a set of tuned cigar boxes, in which a tune was almost recognizable.

House organist organized the best of the acts, and the week included two performances on a Thursday and Friday night brought out a complete orchestra. The music was paid to the house, and the result was not as bad as it sounds. For a payoff the manager booked the orchestra for the next week, including houses in other sections of the city and used the fees to blow the band to a dinner.

Flashy

House using the revolving disc with fitter bands added to the effect by setting into the red and green circles the jewels which are sold for auto license plates. These were screwed into the red and green discs at intervals and with a white spot gave a flashy finish to a good eye catcher. A color wheel other than red or green may be used, if desired.

A more recent model turns the disc into a cone with a spiral strip instead of a disc, and the effect is similar. This requires to be spotted from overhead, unless three spots are used, but it is a novel and useful. If, on a large scale, on the marquee. Smaller sizes can be used on top of the box office if the manager is so inclined.

In default of the jewels, also known as cats' eyes, small mirrors attached to the surface, which are not quite as showy.

Coffee Sensation

Tacoma.

Biggest coffee store and market here starts the 20-year-old game of a dame picking a buyer of a package of java on certain designated days, and a shiny white spot piece. Started out good but ad hungry people also began to help and stop on the coffee, and designated and tear bundles apart to find the prize package with a view of getting a split on the money. It started to be a trick party and people of any sort of package that might look like coffee but contained red underwear, and a bottle of gin to holler. The stunt caused a sensation near as impressive as the local 'Big Circus' when five drunk porkers were caged to tell about hams and sausage.

Paying the Patrons

Pittsburgh.

Through a tieup with Transcontinental and Western Air Lines, Inc., Joe Palmer, advertising chief for W.B., has promoted four free round-trip plane tickets to Hollywood for winners in Warner business drive in this territory. Local campaign, called the Kaimine Gross Derby, is in connection with country drive in this territory.

Air trips to coast, together with two-week vacation and all expenses paid and cash prizes, some of the incentives held out for local managers.

Hillstreet's Stage Wedding

Los Angeles.

RKO (Hillstreet) revived the marriage on stage gag for current engagement of 'They Had to Get Married.' Couples are being advertised to participate in a public wedding on closing night (8), with house promoting presents from co-operating merchants. The wedding has been worked locally in a long time and house figures time is ripe for revival.

U's Radio Script

Universal has turned out a 15 minute radio script for 'Nagana' with the suggestion that the local theatre manager, for nothing, the newspaper playing up the local talent and the word-of-mouth publicity by the players.

Continuity prepared by Joe Welby, U's director of exploitation.

Agents Acts

Old-time actor who runs a house in the Middle West in a town where there is no looking agency is getting a lot of free acts by running an agency and for dance halls, club entertainments and similar requests. Careful where he books the acts, for he is getting a lot of young people of good families and he cannot afford to book them into a tough spot.

Acts are mostly young people with a stage yearn. He plays a couple of acts on Friday night each week and spends some time in rehearsing his talent, building up the turn and even writing material. They work for him free for the advertising and experience, and pay \$50 on the house, which slightly better than covers his circularization and other expenses. He figures that a good dancer or singer can step into professional engagements.

Meantime he is getting talent without cost and they have a lot of fun and make a little money, so everyone's happy.

Rustin' in St. Paul

St. Paul.

Cliff Rust, manager of St. Paul's RKO, St. Paul, and his assistant, Art Steagall, have been teaming up lately to produce the nearest picture exploitation war in town. Equipped with an enormous lobby, Rust and Steagall are using the space every week to exhibit unusual displays. Rust borrowed complete bedroom furnishings from a local furniture store to help insinuate the nightingale and the wood public airers assumed was rife in 'They Just Had to Get Married.' Cliff also hired a tall barker, made

up a la Slim Summerville, to push a baby carriage through the lobby ballyhooing the film.

For 'Air Hostess' Steagall borrowed half an airplane from Northwest Airways, Inc., installed it on the lobby stage and rigged up the thing to function exactly (except for motion) like the real McCoy. The netting looked in the three cane-backed, leather-cushioned chairs a real workout, snapped the lights on and off, turned the radio dial, slid the windows open and shut. Outside the windows, hitched to an electrically-driven belt, moved an oil-painted panorama of northwest country.

Across the lobby from the plane was mounted a 425-horsepower airplane motor. People came to gawk, signified their genuine approval by making the ticket vending machine work overtime, the turnstiles whirled, and the lobby picked up the thing and gave it space as news.

Haug had an idea it would be well for any house to adopt. He placed large bills in the lobby for doctors to register as they went in and promised to page them for their care. The extra service was also announced in the ads.

Played Up Short

Des Moines.

H. R. Sheridan, manager of the Des Moines, P-P deluxe house, has been exploiting some of the problems of the house manager today.

One of Sheridan's recent exploitation brought the house to the largest Dec. 23 and 24 figures in 12 years' history of the theatre. He was, as usual, the Leader, with a Texaco tie-up. Local stations gave 20 certificates for orders of five gallons of Texaco Firecracker gasoline each with the certificates going to patrons on two evenings. Texaco supplied newspaper and radio spots, and the tie-up was used in addition to the regular program.

When there isn't a logical tie-up with the feature, the house manager is searched for an idea. Last week he tied up an aero short, 'Across America in Ten Minutes,' which showed a shot of Des Moines. Sheridan had local shots made of the new airport, hangar, etc., here and spotted them in the middle of the feature. The D. M. shot. He further tied this up with a special showing to the local Aeromatic chapter, which organized the feature, which later in the week brought in a good theatre party. Next week plans to use a short having to do with hunting, and is tying up with the local Hunt club for a special showing.

BEHIND the KEYS

Theatre Cooking Schools

Los Angeles.

Series of cooking school demonstrations will be staged at the P-W. Boulevard by the Theatre Power and Light, having as its purpose the exploitation of electric lighting. The demonstrations, will be given the following Monday evening.

Cooking demonstrations will be staged at the P-W. Boulevard with the stove giveaway following in each case.

2-1 for M.D.'s

Birmingham.

Charlie Haug, manager of the Empire, recently inserted in his ads two sentences by the name of M.D. The two for one was good for two admissions when the M. D. was accepted. The list includes theatre house managers look with favor upon the two for one idea or not

Sang in Window

Birmingham.

For 'Madame Butterfly' Strand made a deal with a local music store for the use of one of its windows. Music company is now for its beautiful window displays, made with real settings and scenery pretty much as stage sets are made.

Display consisted of a Chinese room occupied by a Chinese girl and her mother, both looking down over a lake with surrounding cherry blossoms. A piano was in the corner, with Chinese figures carved into the wood and highly decorated. Back a few years ago they were all the rage for Chinese rooms in homes.

(Continued on page 46)

WHICH CREATE BUSINESS

Thousands of ideas on file, one of which will make your business a money maker.

NOVELTIES

Economy Novelty & Printing Co. 230 West 39th Street, New York

Denver.

L. M. Harris, manager of the Fox Lynphton, Delta, Colo., has received an appointment on the west coast. Successor is E. Moore.

Kernal Booker, confessed robber, who held up the Palm theatre in Pueblo, was sentenced to 15 years. Harry Burcher has reopened the Annex, renamed the Grand, with a 10-cent price.

Los Angeles.

Edward Hussion replaced Frank Arkush as mgr. of the F.W.C. San Mateo, at San Mateo, Calif.

Seattle.

Andy Gunnard succeeds Ernie Lund as manager of the Vendition (Jensen-van Heeren), with Ludwig going to L. A. Frank Cibley is now manager of the Liberty (J-VII).

Washington.

Managership of the new Loew house, Grand, at Atlanta goes to Eddie Gilmore, with only 10 months left to go. Expensive behind him. Eddie left court reporter job on Atlanta 'Journal' last year to handle publicity for Loew's here under Cardie.

Stunts have been consistently hitting front pages. E. A. Schiller, manager of the Loew's Vogel, all graduated through exploit level.

New York City.

Jack Lustberg has taken the San Jose theatre from Manhattan Playhouses and will reopen it Feb. 10. Next week plans to show a picture. House formerly played a mixed policy of Spanish-language films and stage attractions.

Jack Lustberg has arranged to open the San Jose theatre, located in Harlem's Spanish quarter, in association with Manhattan Playhouses. A special season of Spanish-language films will be launched Friday (10).

Lustberg is with J. H. Horthorn in the film export trade.

San Francisco.

S. M. Pariseau has transferred from the P-W. Boulevard to the P-W. Frisco, where he is in as district superintendent.

Charlie Newman, brother of Francis R. and manager of Curran some years ago, re-enters show biz in berth of manager El Camino, San Francisco, at the El Camino house.

William Kraft is consolidating with the Bronf Bros., architects, in re-naming Baron's Powell street grand. Edson's name is now Powell, renovated house lights up Feb. 10 at 20-25.

Seattle.

Andy Gunnard succeeds Ernie Lund as manager of the Vendition (Jensen-van Heeren), with Ludwig going to L. A. Frank Cibley is now manager of the Liberty (J-VII).

WHEN RADIO CITY CAN'T HOLD THEM

that's **BIG** *news...*

• 182,217 people...in one week...twice Nevada's total population...within a hair's-breadth of the world's attendance record (set in Prosperity days) ... that's what "State Fair" drew at Radio City Music Hall.

• Set in the new Roxy this week... and S-R-O-ing THAT house.

• And then dated into the Mayfair (a couple of blocks away)... for an indefinite run... *because all of Radio City can't hold the crowds!*

AS FAR as we are concerned, and we don't care who knows it, the picture we enjoyed most this year is "State Fair," the Fox rural opera now holding forth in Radio City. Here is a picture so honest, so human, so delightful and so real that one forgets it is of the world of make-believe and quickly becomes a part of it. The story is great in its simplicity. Director Henry King has distinguished himself with his characterizations: Rogers, Craven, Gaynor, Eilers, Foster, Dresser, Ayres. What a cast. If a picture like this cannot clean up everywhere, the industry is hopeless.

JACK ALICATE
in Film Daily

Greatest cast this season

STATE FAIR

JANET
GAYNOR

LEW
AYRES

NORMAN
FOSTER

FRANK
CRAVEN

WILL
ROGERS

SALLY
EILERS

LOUISE
DRESSER

VICTOR
JORY

Story by PHIL STONG

Screen play by Sonya Lurie and Paul Green

HENRY KING Production

One of the
FOX
Cavalcade
of HITS

FOX...maker of immortal pictures...now hitting its stride...taking its rightful place as industry leader. Watch FOX this year ...and get an eye-ful.

'Honest' Fan Clubs Grow Sore Over

Hint Some Clubs May Hold Grifters

Ever since 'Variety' recently ran a seemingly innocuous story to the effect that picture fan clubs were being reorganized with the life of 'gimme' attachment, the janitor has been soft peddling the furnace and everyone but the 'Variety' scribe has been working in shirtsleeves and with the windows open. All due to the letters from righteously indignant honest fan clubs who hotly protest that a minister in a country parsonage is living off the life of 'gimme' the tribulations of the officers of these enthusiasts who are hard put to it to provide fuel for the altars of adoration.

They make a little charge for the magazine, which is the inevitable concomitant of the honest fan club, but don't get the idea that they are rolling in wealth. The subscription price does not pay the printer, but somehow they manage to struggle along. Just pure tribute to the supreme artistry of the selected star and a humble acknowledgment of the highly paid studio and personal press agents who loiter around Hollywood and take femme fan mag writers to the town Derby for lunch and also sit on the swindle sheet. Honest fan clubs have no swindle sheets. Just printers' bills and postage due.

Elsewhere there is repeated a lesson from a club in support of a musical comedy star, proving the idea is spreading. Here are a couple of more letters from picture fan clubs.

**Honest Fan Club,
655 West 173d St.,
New York, Jan. 3.**

Editor 'Variety':
Here is another honest fan club and in behalf of my fellow members, I am writing to object to the article you ran on picture fan clubs. Our club in honor of Maurice Chevalier and Jeanette MacDonald is just seven months old. So far, we have been successful in getting members, but the dues paid by them are not being used for the club. Our monthly newspaper, 'Chevalier News'. To publish a four sheet paper, such as the one enclosed, costs a lot and if we have trouble in raising that much, you may be assured that we aren't making any profit.

Members know that the two stars do not and cannot support this club, but they are merely being used in their respective contracts. We have never tried to misrepresent on this score. Our purpose in writing is to bring to the attention of the admirers of these stars whom we admire, and to help them as much as possible by giving them publicity. The members do know that thanks to my newspaper connection, I am able to get them in the theatre and cinema stars and they are interested in reading my intimate little sketches on them. I doubt, you will be receiving dozens of these letters, protesting against the unfairness of your article. My particular point is that our stars do not support our club, and the members know it and they don't care.

Pearl A. Katzman.

**Sue Carol Fan Club,
951 Drake Ave., Chicago, Feb. 2.**

Editor 'Variety':
In reference to your article 'Fan Clubs Again Sprouting with Members Kicking in \$1.50 Per Gyp', you would like to ask you the question, do you know about fan clubs? In all my experience and I have been connected with fan clubs for the past four years, I have never heard of a fan club with a \$1.50 membership. I am a member of the 'Chevalier' club, which is a fan club which was organized an International Fan Club. These people claimed they were in the fan club business, just what they did I don't know but I have learned just recently that they are not. They are claiming to have the backing of several producers and were not going to charge any thing for membership. In the end, they were going to publish a magazine and that they felt the members should pay \$1.50 a year for it.

Miss Lenore Heidorn is secretary of the Sue Carol Fan Club. There are several fan clubs here in Chicago and Miss Heidorn and myself are acquainted with them.

Let's have an article in 'Variety' about the good points of honest fan clubs.

Walter Dreffing, Pres.

**74 Tuers Ave.,
Jersey City, Feb. 1.**

Editor 'Variety':
I was very glad to see Lenore Heidorn's article in this week's 'Variety' in defense of the Fan Clubs.

I wish to call your attention to

More Denver Cuts

Denver, Feb. 6.
Price cutting has again hit the first runs. Orpheum, ace of the RKO-Huffman map, has cut its top from 50 to 40c, thus escaping the tax, and have made the balcony seats 25c at all times. This is the first price slash in several months in first run houses. Then the Rialto and Paramount were cut from 50 to 40c top to escape the tax. The Denham is still the low-price first run, 15-25c.

MORE RKO CUTS IN N. Y. OFFICE

Without waiting for the parent company receivers to tell them how, the RKO heads on the theatre end, anyway, have begun to trim both home office and field expense commitments with the operating condition which will exist when Orpheum, Pantages and the Hoblitzelle houses are finally sent adrift. Already an estimated \$5,000 weekly has been saved by the h. o. overhead. There's more coming. It is likely that some of the theatre personnel may be let go.

The apparent aim is to shave off an \$20,000 weekly; or \$1,000,000 on a yearly basis.

Some departments may be eliminated in toto. Others will be merged. One already fixed this way is the construction and maintenance division, headed by D. P. Canavan. Latter is slated to be crossed off the company payroll in a couple of weeks. The department is to be broken up. It will become a direct part of the regular theatre operating setup under H. B. Franklin.

RKO heads are said to have been of the attitude that the construction and maintenance division was an unnecessary sub-division of regular theatre operating work. Certain inside machinery plus supposed outside influence prevented the company administrators from making any change. When it was apparent that change was on the way in the interest of these operating efficiency and economy and that a shift was inevitable, Canavan was suddenly shifted into the Radio City theatre. The department is now scheduled to exit regardless. His salary amounted to more than \$1,000 annually. Besides office expense.

Another elimination is George Godfrey, of the Broadway circuit, who also leaves the company in around two weeks. Hereafter, Martin Beck will be in sole charge of that division.

10c Giveaway at Old Roxy

Set Several Angles Going Last Week—Picture Troubles for House

The Plain Bill-Kolynos cartoon giveaway at the old Roxy, New York, last week, along with the 10c angle of the cut-rate admish, created much concern all around. It included the theatre proper which found that the traffic of 100,000 admissions in a week past the gate of the Roxy theatre, which was new and tear which forced an anealing of the overhead for extra ushers, porters, etc.

The film problem still obtains, since all 100-day circuit picture double bills in their neighborhoods and the circuits no like this luring of its locals downtown on a cut-rate pull. This created a squawk from Loew's, for example, against World-Wide giving its 'Death Kiss' to the Roxy, that picture being slated for a Loew circuit booking. The Roxy theatre's income, nor the prestige of Broadway first run, no distinguished an auditorium, cannot compensate any indie distrib for what the chains' name houses can yield from a protracted booking of their product, now and in the future.

This is a problem which the present old Roxy operators are fully cognizant.

Kids' Discovery

Along with that, the kids suddenly discovered that the Kolynos toothpaste could be had for a dime in the Woolworth stores. Some youngsters were making some extra pennies by

Two Producers So Far See Money, Maybe, in Them

Florida Glades

USHER STRIKE AVERTED

Returned to Work in Detroit—No Recognition of Ushers' Union

Detroit, Feb. 6.
Ushers' union difficulties were straightened out here last week when the discharged ushers were returned to work. Eleven ushers were fired in three theatres. Having a union charter in the A.F.L. the boys were helped by the other crafts, but the reinstatement was made without recognition of their union right to ask for a new contract. Boys were prepared to picket any house that refused to reinstate the ushers let out and picket signs had been prepared. This was avoided when all operators agreed to reinstate men without recognition of the union.

25c AT DELUXER FOR 'STRANGE INTERLUDE'

Tacoma, Feb. 6.
Doug Kimberly, former Fox-WC manager for houses here under receivership, has taken over the Broadway, downtown deluxer, from receivers and will operate it himself under a cut sale. A five-day booking Tuesday of 'Strange Interlude' at 25c any time any day.

Kimberly announces other big features, including 'Sign of the Cross', under the same policy.

After the first week under Kimberly's policy, Broadway was out of the red for the first time.

Independent booth men are being used by Kimberly, and pickets are walking, but this is not hurting.

Depts. Moved to K. C.

Kansas City, Feb. 5.
Four departments, the auditing, accounting, insurance and real estate, of the Fox Midwest theatres, have been moved to Los Angeles to this city and combined with the operating office, under the management of E. C. Rhoden.

Operation of the St. Louis division and the Midland division of the circuit comprising 45 theatres in Illinois, Iowa, Nebraska, Missouri and Kansas, will be controlled hereafter from the Kansas City office. Ninety of the houses are open.

Hollywood, Feb. 6.

Florida is looming for the independent producers. Already Aubrey Kennedy and Franklin-Stoner have made deals to produce in the southern state. Kennedy's proposition is with banking interests in St. Petersburg, while Franklin-Stoner, who made one picture here last year, 'The Phantom Express', have similar backing in Coral Gables. Pat Powers is in for a reported 60% cut in Kennedy's deal on the distribution end.

Half a dozen recognized and shoe-string producers are getting ready to break camp here and trek to Florida and the reported easy finances.

Oral D. Coakley, representing various banking and civic organizations from Jacksonville down to Miami, has been here for three weeks talking deals with various indie producers. The former Chicago and New York producer and promoter, however, has closed only the Kennedy negotiations so far.

Financing Tough on Coast

With financial backing almost impossible to get in Los Angeles and Hollywood, the indie producers figure that Florida is their opportunity. Most of those talking of going overseas have been in various time and are dependent on individual finances for each picture they turn out. Few have had any distribution tie-ups outside of the state rights.

Florida has been itching to get some picture production for several years, holding out the nearness to the work and the tax co-operation as the main attraction. Until the present, finances have been hinted, but always in a sotto voice. Arrival of Coakley with reported backing of several banks in various sections of the state has clinched the idea for the indies who have been having tough breaks of late.

Those who plan going to Florida on their own will try to set themselves with the money people on their arrival there. To this end their trunks are packed with old press sheets and clippings of past performances, always helpful in promoting a bankroll.

In Florida

Birmingham, Feb. 6.
Florida is out after California. The state has been after a part of the film industry for some time, but but last week saw the first real accomplishment. Aubrey Kennedy, indie producer of Hollywood, is reported to have signed with St. Petersburg, Fla., people to move his studios there.

The announcement came out of Hollywood where the St. Petersburg city manager and M. N. Dietrich, president of the Chamber of Commerce, had gone to talk things over with Kennedy and other producers. It is understood a financing syndicate has been formed with Florida capital and with producers to Florida to make their picture.

It is understood that Kennedy is sending a group of technicians to Florida right away to make preparations for the move.

MINN. BOOTHMAN KILLED

Roy A. Williams Found Dead Near St. Paul—Carried Savings

St. Paul, Feb. 6.
Roy A. Williams, 35, motion picture operator at the Mohawk, suburban Chicago, for three years, was slugged, robbed and left to freeze to death early Thursday (2). His body was found about 12 hours later two miles south of the St. Paul city limits.

Several months ago, losing faith in banks, Williams withdrew his savings and carried the money with him. According to his widow, he had \$125 on his person. When found pockets were rife, but the murderer failed to find \$80 concealed in Williams' hatband. So far the cops have no clues.

Williams' home in Huron, S. D., was a member of Moving Picture Machine Operators, Mitchell, S. D., Local No. 302. His widow, to whom he had \$100,000 insurance, and two children survive.

Funeral services were held Monday (6). Interment was in Calvary cemetery, St. Paul.



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SING A SONG!



DANCE A JIG!

Are we happy? Will you have blood-pressure!

Joan CRAWFORD
Gary COOPER

Together! In a heluva
hit! In a picture that
only one word describes:
"GREAT!" We've just seen
it! Watch! Wait! And be joyous!



**Just one of a
flock of Big Ones
on the way from**

with Robert Young

Franchot Tone

Roscoe Karns

A Howard Hawks Production. Story and Dialogue by William Faulkner.

TODAY WE LIVE

METRO-GOLDWYN-MAYER

year after year after year!



ROSE PELSWICK GREETING FAMED SEX MENACE ON RETURN TO SCREEN

...says in New York Journal—

*"It's great to have
CAGNEY
back again!"*

**JUST ONE PHRASE FROM THE PRODIGAL PRAISE FOR
THE MOVIES' PRODIGAL SON-OF-A-GUN! HERE'S MORE!**

"A Cagney hit. A smash. You'll howl. Punch, uproar and fun. You'll relish every minute of it and cheer the return of Cagney."—*N.Y. Mirror*

"Cagney grand. Extremely funny."—*Journal*

"Will keep you amused from opening scene to final fadeout."—*Telegraph*

"Of course you'll see the picture. Everyone sees Cagney pictures."—*American*

"One of Cagney's best. Assured success."—*Brooklyn Eagle*

"Cagney in fine form. Enormously funny. One of the most amusing comedies of the season."—*Sun*

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BROS.**
Time After Time!

"HARD TO HANDLE"

Tagged as his greatest money show by more opening-day admissions than any previous Cagney hit at N. Y. Strand.

With Mary Brian, Ruth Donnelly. Directed by Mervyn LeRoy

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Sinister shadows playing gruesome jests ghastly figures emerging from mouldy cellars.... weird noises in dark houses murder in the night....mysterious disappearances lost souls with warped minds

frightening, chilling deeds that make the blood run cold and the hair stand on end—

THAT'S MYSTERY!

Nothing will sell it to your audiences like ACTUAL SAMPLES ACTUAL SCENES ACTUAL DIALOGUE RIGHT FROM THE PICTURE ITSELF.

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KID THE CANDY AT 22G, BALTO

Baltimore, Feb. 6.
Mean zero weather and scurrying snow a slight detriment to business this week, but the outstanding pictures of the season are selling, whether or no, there's gold in good film.

No dispute anywhere that they've been waiting for Eddie Cantor in this town, and the Stanley is proceeding to do what looks like the biggest gross in two years with that 'Kid From Spain'. Records started to pop on the one from the opening song, and it'll take more than chilly weather to keep this flick from knocking off a tremendous \$22,000, the largest bite of tickets this house has in its history.

By comparison with the trade for this one the rest of the town's theatres look a bit sickish, but such is reality not a case for instance, the Stanley's sister house under the Loew banner locally, the Century, is doing excellent, but more on account of Ted Lewis and mob on the stage than because of the picture. '20,000 Years in Sing Sing' looks like this prison stuff is being overdone, at least as far as Baltimore is concerned.

Little Ted Lewis is mobbing 'em in at the Century, and Cantor is playing 'em at the Stanley, a little starving at the Hippodrome, the indie yaudhimer, Harry Richman came in with 'Hypnotized' and burrha, but looks like he'll exit to a very small march. Public is spending its amusement dollar on a week either Lewis or Cantor, with Richman sadly out of it. Richman is not repeating the sensational biz which contributed to his success in the situation recently. A bad disappointment here, from all indications one of the low bad weeks this theatre has had.

Around the rest of the arenas, things are just going on. 'Nagana' is being plugged heavily for the kids at Keith's, this house recently having discovered that those kids and cinema goers, the Century 16 trade add up fast. 'Child of Manhattan' looks like the right one for the kids, the street scene drama in town for the shopping ladies.

Estimates for This Week
Auditorium (Penny-Mat) (1,600; 10-20-30) —'Killer' (WW). House is going along with its ten-twenty-thirty scale, and may get a bit of a lift in the appeal to the peanut trade. Looks like everything okay at the pace set, which is reaching for a new high recently. Last week 'Hypnotized' (WW) on the opening week of the new policy instituted by Len McLaughlin manager, is still doing quite on the right side of the ledger.

Century (Loew-UA) (3,000; 25-35-45) —'20,000 Years in Sing Sing' (WB) and vaude. Ted Lewis and company on the stage is the real account for the big biz currently. Reaction is still strong, and those prison epics, especially among the females. On the hat and claret, however, the house is doing on \$18,000, excellent. Last week Belle Baker on the stage helped mighty to push 'Hard to Handle' (WB) across the line to \$19,000.

Hippodrome (Rappaport) (2,600; 25-35-45-65-65) —'Sally Be Good' (RKO) and vaude. Richman on the stage with his crowd, but not helping matters. Picture rated stronger than Richman on draw. Altogether a disappointment on the performer's side, because the house expected much more than the indie. Last week 'Lawyer' (WB) ended rather weakly at \$4,300.

Maryland (Penn Mutual) (1,700; 25-35-45-65) —'Rasputin' (MG). The single picture has not been a stick it out a fortnight, and will take about \$6,000 for this half after having gobbled up \$14,000 in the first week. Waits its customary period before coming into the Loew's Fun Stanley at pop.

New (Mechanix) (1,800; 30-40-50) —'Child of Manhattan' (Col). It's the one society flicker of the week in the shopping theatre, and on that score alone will do it means that satisfies. At that pace it means at least \$15,000, good. 'Dangerously Yours' (WB) was off at \$7,000 previously.

Stanley (Loew-UA) (3,400; 25-35-45-65-65) —'Kid From Spain' (WB) in the van by miles at \$22,000, a mark that this house hasn't seen since Grant took Richmond. Could however easily be done again, and was good enough for 'No Man of Her Own' (Par) at \$14,200.

KANSAS CITY (Continued from page 10)

lumbo and-band featured for next week with Buddy Rogers and orchestra and the Four Mills Bros. to follow.

Kate Smith's 'Hello Everybody,' the big noise at the Newman, had the manager of RKO cut in a big way but despite great expectations for an increased gross, it doesn't look that heavy advance publicity for 'Sign of the Cross' to follow at regular house prices.

Estimates for This Week
Liberty (Dubinsky) (3,600; 10-15-20) —'Conquering' (RKO) and 'Obey the Law' (Col), second half. Reduction of top price from 25 to 20 to making a difference, except to reduce the gross a nickel a head. Likely to near \$25,000, good. Last week 'Child of Man' (WB) 'One Way Passage' (WB), \$25,000, n.s.g.

Mainstreet (RKO) (3,200; 25-35-50) —'Child of Manhattan' (Col) and vaude with Rae Samuels and Ray Bolger featured. Stage show given preference in the publicity as Miss Samuels' show is a real money maker for fair \$13,000. Last week 'The Mummy' (U) failed to develop any audience, \$9,000, poor.

Midland (Lafayette) (4,000; 25) —'Secret of Madame Blanche' (MG). Personal endorsement adds from the management and the lure of the 25 grade bringing results and looks like a big \$14,000. Last week 'Whistling in the Dark' (MG) after opening strong slipped to \$12,000, still good at the price.

Newman (Public) (1,300; 25-35-50) —'Hello Everybody' (Par). Show was expected from this Kate Smith picture but it did not click and only \$10,000, poor. Last week 'Tonight is Ours' (Par), ditto.

Buffalo Spotty

Buffalo, Feb. 6.
Business remains spotty. Currently double features are taking it on the chin, along with the Buffalo, where 'Frisco Jenny' is failing to attract.

Estimates for This Week
Buffalo (Shea) (3,600; 30-40-55) —'Frisco Jenny' (WB) —Not a draw here at \$12,000. Last week 'Kid from Spain' (UA) best house has done in a long time, \$21,700.

Great Lakes (Shea) (3,400; 25-35-45-65) —'The Fox' (Fox). Movie surprise by getting \$7,500, okay biz. Last week '20,000 Years in Sing Sing' (WB) got \$5,900.

Century (Shea) (2,400; 25) —'King Murder' (Chest) and 'Just Had to Get Married' (U). Double bill this week not a draw, \$4,400. Last week 'Slightly Married' (Invin) and 'Robbers' Roost' (Fox) \$11,400, very good business.

Hip (Shea) (2,400; 25) —'Mme. Butterfly' (Par) and 'Once in a Lifetime' (U). Indications are for \$7,000, but only \$6,000, okay.

Maedchen in Uniform' (Kro) gathered a mild \$5,100.

Lafayette (Ind) (3,400; 25) —'Hypnotized' (WW). Strong double-feature opposition pulling this week's gross down to \$6,000.

Uptown New York' (WW) and 'Tale of Paradise' (Prin) nice \$7,300.

Not Even a Burlesque, N. H. 100% Stageless

New Haven, Feb. 6.
Town is now strictly pictures. Passing of burlesque at Shubert, after two weeks' stand, leaves N. H. without stage fare of any kind for the first time in history.

Manager Sherman paced with \$20,000. Last week 'Sing Sing' after advance planning campaign of three weeks.

Not certain yet if the Shubert (delegit) will put in a booth for films.

Paramount into new double feature policy with the poor opening.

Estimates for This Week
Paramount (Public) (2,340; 35-50) —'Hello Everybody' (Par) and 'Crusader'. Kate Smith's pull surprised, \$14,000, good. Last week 'Sign of the Cross' (Par) at pop prices went for a nice \$9,300.

Palace (Public) (2,400; 35-50) —'Madame Blanche' (MG) and 'State Trooper'. A special advertising endorsement by management on 'State Trooper' has raised this bill to a nice \$7,300. Last week 'Mummy' (U) and 'Hot Pepper' (Fox) \$7,100.

Ad Complex

Hollywood, Feb. 6.
At a studio conference the director outlined to the publicity-advertising chief what he thought was needed to properly open his next picture. List included 500 billboards, dozen 40-inch newspaper ads, neon signs attached to airplanes and letters to everyone listed in the telephone directory.

Theatre advertising man, who was in on the confab casually yawned: "Yes, you just want a teaser campaign!"

'DONE HIM WRONG' VERY RIGHT IN DET., \$25,000

Detroit, Feb. 6.
Publix stole the show this week with a couple of outstanding attractions. It cut its prices to 55c top at both the Michigan and United Artists. The Fox had been leading the town for a few days with 'The Townsdown' also suffers as the Michigan, with 'She Done Him Wrong' (Par) and 'Child of Spain', are playing to hold-out business.

'She Done Him Wrong' opened with a terrific flop of 'Hello Everybody' that had to be pulled over a day ahead of time. 'Hello Everybody' started and even at the lowered prices (55 instead of 75) the gross will top anything this house has done in over a year.

Flager is going along to a nice business with 'Island of Lost Souls' and 'The Fox' (Fox). 'The Fox' has little to sell in week picture and still weaker 'School Days' stage show.

'Hello Everybody' at the Michigan played to the worst business house has seen for a new low of almost six days. Total for this picture about \$3,900.

Estimates for This Week
Michigan (4,046; 15-25-35-55) —'She Done Him Wrong' (Par) and 'Island of Lost Souls' (Par). Horror sex film getting attention and \$9,000, okay. Last week 'Harrowell to Arms' (Par), the week, okay at \$2,900.

Downtown (2,750; 15-25-40) —'Lucky Devil' (U) and 'Nagana'. 'Nagana' is doing well, \$12,000, good. 'They Just Had to Get Married' (U) fair at \$7,700.

Grand Rapids (2,018; 15-25-35-40-55) —'Kid From Spain' (UA). Looks to get very big \$20,000. Last week 'Strange Interlude' merely okay at \$6,800.

Lafayette (1,250; 25-50-1,000) —'Maedchen in Uniform'. Staying a little below \$5,000, but Newark, \$4,000. Last week fair \$3,000 didn't warrant the extended stay.

St. Fabian Seems in Lead as Head Of Poli Operation Under New Deal

It's a scramble among would-be operators for the Poli circuit, with Harry Arthur's contemplated departure from that chain. Leading among the contenders in the free-for-all is the Newark, N. J. Poli listening to almost everybody is St. Fabian.

Latter is presently attached to a supervisory capacity on the Fox theatres receivership. He is the former owner of the Newark houses owned by Fabian's father until sold to Warners. Besides Fabian, A. C. Biumenthal has been on the dicker for the theatres. The money angle may be a bar that way.

Herschel Stuart's name has been mentioned in connection with the deal. This mostly has come by way of people close to Poli and through the press or another. The Newark house, which is in default. There are \$14,000 in bonds held by Poli on the Poli houses, and another four millions by the bankers.

Hobbitzelle and Pantanges Houses Turned Back by RKO—Orpheum Status

SPECIAL SHOW AT 51

Cameo, N. Y., Trias Sat. Midnite with Mailing List Audience of 350

RKO used its Cameo theatre on 42d street, New York, to discover if there's a sufficient audience in New York for high-brow pictures. Experiment Saturday (4) midnight, it worked nicely with a turnout of about 350 at 1 p.m.

Ivan, a new Russian talker, was advertised as 'too high-brow' for regular showing at that theatre, despite the Cameo regularly shows Russian films. It was put on the screen at midnight, and for the single screening, Madeline was used, plus some advertising, but everything held down to a minimum.

Distributor, Aminko, got a straight percentage. Theatre has 529 seats. House may regularly show special films on Saturday midnights in the same way, if and when available, but not using pictures that it might or could regularly show.

Irving Shapiro, special booker for the house, is handling the new idea.

2 Indianapolis Houses Return to Their Owner

Indianapolis, Feb. 6.
Indiana and Circle theatres are back with their original owners, Circle Theatre Co. Receivership of the Paramount-Public organization was dissolved, and returned to the original owners. Until last week the Circle company had had joint control over the two houses with the P-P outfit, the latter group acting as lessees and part owner of the picture.

In the contract affecting this arrangement was the statement that should P-P default in its lease the theatres would immediately revert to the original owners.

Jack Roth will remain temporarily as district manager, Holden Swiger as manager of the Indiana and Arthur Baker manager of the Circle. The C.T.C. and P.P. organization, Famous Players Lasky and the Publix Theatre Corp. for a part interest in the Indiana. The C.T.C. continued to operate the Circle. Later the Warner Bros. and until last week remained in the P-P organization.

Directors of the new operating company are A. L. Block, Fred C. Brown, J. Edgar Hoover, Leo B. Rappaport, Edward Hunter, P. C. Rubush and Theodore Stempel.

Skouras Move
Skouras offices move the current week from the Paramount Building, Broadway, into the home office building of Fox Film, on 56th street, near 10th avenue.

Stuart has had no talk with the Poli people and the past week was out of town making a survey of RKO theatres, of which he is general manager under Harold Franklin. Stuart formerly operated the Poli chain for Fox, before and after RKO became general manager of the Fox theatre groups around two years ago.

On Fabian's end, it is stated, a deal between him and the bankers was about set, but that further talks were to be held in New Haven on the subject with the Poli people. Poli representatives and the bankers also have held confabs in New York the current week.

Presently still operating the circuit through Arthur Theatres Corporation, which he owns. He is doing so voluntarily until the Poli people make up their minds to do the deal or another.

The \$300,000 in bond interest, which is due Feb. 1 is in default. There are \$14,000 in bonds held by Poli on the Poli houses, and another four millions by the bankers.

It looks likely that in the readjustments which are being made at RKO, this company may hold on to around 10 of the Orpheum spots. It's up to the receivers and if terms can be agreed upon, RKO may continue to operate those Orph spots.

Reorganization of the company theatre end is under way all along the line. Herman Zohel, president of RKO, has been named receiver for the RKO Western and the RKO Southern corporations, meaning Pantanges and Hobbitzelle, respectively.

All spots affected by the receivership or almost are paying their film rental fees daily. Altogether there are around 14 houses immediately set for a turnback. So far as RKO is concerned Pantanges and Hobbitzelle are operating their respective former houses a week ago.

Houses which RKO may retain through the receiver include the Orpheum, New Orleans; Ellistree; Orpheum, Golden Gate, Frisco; Orpheum, Minneapolis; Orpheum, St. Paul; Orpheum, Omaha; President, St. Paul; Palace and the State Larks, Chicago, Chicago and Orpheum, St. Louis.

5 for Beck?

It is likely that in the reorganization of the Orpheum, Martin Beck may get the houses which formerly comprised the Orpheum Realty group on the coast. Beck is stated to be the biggest stockholder of that end. There are 14 houses in the group.

Presently also, RKO is trying to arrange to give up the Victory, Providence, and retain only the Albee in the city. There are no concerns on the film booking arrangements. Albee is one of those 'impossible' situations.

In Syracuse RKO is trying to arrange to give up the Strand and move the shows over to Keith. It depends on the Warners, whose films are booked for the Strand.

Several houses are slated for a shut down. Some already closed, Orpheum, Memphis, closed Feb. 3, as did also the Rivoli, Toledo, another shut down is the Riverside, Milwaukee.

Fox's L. A. on Dual Bill At Two Bits Starts War

Los Angeles, Feb. 6.
With the Los Angeles (Wm. Fox) downtown's latest first run grind going into a dual feature policy currently, at 15c for mats and 25c at night, miniature theatre cutters have broken out, with the Palace (F-W-C-Principal) slashing its night take of two bits to a straight 15c.

Los Angeles and Palace are on opposite sides of Broadway. Just a stone's throw apart. Former operated for more than a year with last runs downtown, at 15c continuously. Recently Joe Lee tied up the first run, and boosted his tariff to the present scale, using one feature for a week's run. Dual policy of the Palace, and other nearby grinds prompted a trial of the dual policy.

Weekend decision was reached to adopt the policy permanently. House may cut to a flat 15c after next week.

Nabobind indie exhibs are hollering their heads off because Fox West Coast has thrown its deluxe Wilshire (Wilshire Blvd.) into the dual feature policy, and cut the 20 c. to 40c for the lower floor, 20c for balcony and lower seats at 50c.

Wilshire, for some months, was operated under the slogan 'America's most distinctive theatre,' with newspaper advertising consisting of the ultra modern type.

Dual bill for opening week comprised 'Animal Kingdom' and 'Second Hand Wife.'

Galanty, Film Del. Pres.

Baltimore, Feb. 6.
At the Film Board meeting last week, the exchange men of this district selected Sam Galanty of Columbia, to proxy the organization for the year to come. Ed Heiber, of Universal, v. p.

Retiring head is Rudolph Berger, who held the presidency for two consecutive years.

FOR ONCE "VARIETY" IS LATE ... EVERY EXHIBITOR KNEW IT!

VARIETY

HOW STUDIOS RATE AT B. O.

Studio Ratings

Following statistics cover releases in New York for the approximate period Nov. 1 to Jan. 1.
Explanatory note—PR (pictures released); Good (counted as 5); Fair (counted as 3); Poor (counted as 1); Pct. (percentage).

	Pr	Good	Fair	Poor	Pct.
PARAMOUNT	11	2	1	1	.833
COLUMBIA	11	2	2	1	.619
METRO	9	2	3	2	.556
WB-FN	8	2	4	1	.500
FOX	6	0	0	2	.400
UNIVERSAL	10	1	0	1	.523
RADIO	4	2	2	1	
INDIES (combined)	4	2	2	1	

Method of arriving at percentages: Example—Paramount with 11 releases considered could reach a possible maximum of 55. Actually it had four "good" or 20, six "fair" or 18, totaling 38. Ratio of actual results to the vertical perfection thus is expressed by the fraction 38-55ths, or .691.

NOV.-DEC. FILMS GRADED ON GROSS

Paramount in Lead, Bunched with Columbia and M.G.M.—'Variety' Ratings Checked by Distributors and Theatre Operators—Seek Yard Stick to Measure Average of Units' Whole Program

INDIES OUT OF LINE

'Variety' presents in this issue the first chapter in what is proposed as a periodic canvass of studio ratings based upon the standings of the various units on their product. Computation covers product coming into release in Broadway key houses generally for the period, the current chapter having to do with pictures which have had pre-release on Broadway and have gone far enough into subsequent stands to give a reasonable indication of their grossing potentials. This survey includes such product as has had Broadway attention and general bookings from Nov. 1 to Jan. 1 approximately.

Paramount

MORE THAN EVER THE GREATEST NAME IN PICTURES

CALENDAR OF CURRENT RELEASES

Studio: Pathe Studios, Culver City, Cal.
Allyed Office: 729 Seventh Ave., New York, N. Y.
Cowboy Counselor. Hot Gibson poses as a lawyer. Dir. George Melrod. 65 mins. Rel. Oct. 15.
From Master. The success and romance in a steel mill. Reginald Denry, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 68 mins. Rel. Nov. 15.
Man's Land. Western, with Hot Gibson winning Marlon Schilling. Dir. Phil Rosen. 65 mins. Rel. June 11. Rev. Jan. 3.
Officer 13. Mystery office romance racketed. Monte Blue, Lila Lee, Sena Goven, Mickey McGuire, Jackie Searle. Dir. George Melrod. 63 mins. Rel. Dec. 16. Rev. Jan. 11.
Parlane Romance. A stage play. Law Cody, Marlon Schilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.

Chesterfield Office: 1540 Broadway, New York, N. Y.
King Murder. From the novel. Conway Tearle, Natalie Moorehead, Robert Fraser, Dorothy Revier. Dir. Rich. Thorpe. Time, 64 mins. Rel. Sept. 26. Rev. Nov. 1.
Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15. Rev. Jan. 3.
Strange People. Mystery melodrama. John Darrow, Gloria Shee, Hale Hamilton. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15.
Thrill of Youth. Modern society. June Clyde, Allan Vines, Matty Kopp. Dir. Rich. Thorpe. Time, 63 mins. Rel. Aug. 15.
Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Studio: Gower at Sunset, Hollywood, Cal.
Columbia Office: 729 Seventh Ave., New York, N. Y.
Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly saves the company's passenger ship. Evelyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.
American Madness. Melodrama of a run on the bank and how it was checked. Walter Huston, Pat O'Brien, John Darrow, Frank Capra. Dir. Time, 75 mins. Rel. Aug. 15. Rev. Aug. 9.
Bitter Tea of General Yen. Romance and adventures of an American girl caught in the confusion of Shanghai. Barbara Stanwyck, Nita Allyn, Frank Connelly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.
Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thomas D. Dickie. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.
End of the Trail. The A. U. S. cavalry officer, who is court martialed, and seduced by a girl. McCoy, Luana Walters. Dir. D. Ross Lederman. 68 mins. Rel. Dec. 9.
Hello Trouble. Buck Jones quits the rangers—but he goes back. Buck Jones, Leo Carrillo, Dir. Lambert Hillyer. Time, 61 mins. Rel. July 15. Rev. Oct. 18.
Last Man. The drama of outlaws on the high seas. Chas. Bickford. Constance Cummings. Dir. Howard Higgin. Time, 65 mins. Rel. Aug. 21. Rev. Sept. 20.
Man Against Woman. Man's struggle against woman's wiles. Jack Holt, Luana Walters. Dir. Irving Cummings. Time, 65 mins. Rel. Nov. 15. Rev. Dec. 20.
Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 71 mins. Rel. Nov. 15.
Mark Is Paid. Original story of motorboat racing. Wm. Collier, Jr. Joan March. Dir. D. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. Jan. 24.
McKenna of the Mounted. Canadian policeman drops below the horizon. Buck Jones, George Fennell. Dir. Ross Lederman. Time, 67 mins. Rel. Aug. 26. Rev. Nov. 8.
Murder of the Night Club Lady. See 'Night Club Lady'.
Night Club Lady. Unique murder mystery. From a novel. Adolphe Menjou, Mayo Met. Dir. Charles Gallagher. Dir. Irving Cummings. Time, 66 mins. Rel. Aug. 27. Rev. Aug. 30.
Night Mayor. Political story based on Jas. J. Walker. Lee Tracy, Evelyn Knapp, Eugene Fletcher. Dir. Sam Taylor. Time, 65 mins. Rel. Aug. 19. Rev. Nov. 25.
No More Orphans. A millionaire who is regenerated by the new American spirit. Carl Lombard, Lyle Talbot, Walter Connolly, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 8.
Obey the Law. Original of an easy mark who turned freckled. Leo Carrillo, Lyle Talbot, Sam Taylor. 69 mins. Rel. Jan. 29.
John My Boy. Football story of the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Oct. 23.
This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Bennison. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.
Vanity Fair. Great story of a girl who gets into jail, but lands in the 'Tol. Dir. Hosen. Chandler, Chas. Bickford, Dir. Nick Grinda. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 11.
Virtue. A story of a street girl. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 mins. Rel. Oct. 23. Rev. Nov. 1.
Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 72 mins. Rel. Aug. 20. Rev. Oct. 26.
White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 1. Rev. Sept. 27.

Studio: Burbank, Cal.
First National Office: 321 W. 44th St., New York, N. Y.
Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 76 mins. Rel. Oct. 16. Rev. Oct. 4.
Center of the Earth. Comedy about cowboy handbills in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 55 mins. Rel. Dec. 10.
Crash. The story of a couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 69 mins. Rel. Oct. 8. Rev. Sept. 13.
Crooner. The comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 mins. Rel. Aug. 20. Rev. Aug. 23.
Doctor Mystery. Thriller in color. Lionel Atwill, Fay Wray, Lee Tracy. Dir. Michael Curtiz. Time, 77 mins. Rel. Aug. 27. Rev. Aug. 9.
Employee's Entrance. Original 'Tove in a Dept. Store'. Warren William, Constance Yarnall, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 1. Rev. Jan. 24.
Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Crisp, Jas. Murray. Dir. Gerard Beaumont. 70 mins. Rel. Jan. 14. Rev. Jan. 10.
Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden. Dir. Frank Lloyd and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 27.
Match King. Filicurious romance of the Swedish financier. Warren William, Lila Damita. Dir. Howard Bretherton-Wm. Kelphay. 79 mins. Rel. Dec. 31. Rev. Dec. 15.
Silver Dollar. Silver boom days in Cal. Edw. G. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 24. Rev. Dec. 27.
They Got It Sin. Comedy. 'The N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Oct. 26.
Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ruth Chatterton, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 23. Rev. Nov. 1.
Tiger Shark. Life and tragedy with the tuna fishers. Edw. G. Robinson, John, Rich. Arden. Dir. Howard Hawks. 75 mins. Rel. Sept. 24. Rev. Sept. 27.
You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.

Studio: Fox Hills, Hollywood, Cal.
Fox Office: 850 Tenth Ave., New York, N. Y.
Broadway Band. Story by Wm. R. Lipman and W. W. Paset. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sadden. Dir. Stanley Landfeld. Rel. Feb. 24.
Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Gwiley, Gilbert Roland. Dir. John Francis Dillon. Time, 82 mins. Rel. Feb. 24.
Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 15.
Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi, Irene Ware. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 18. Rev. Oct. 4.
Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. Rel. Feb. 3.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should pre-empt copy of the calendar for references.

The running time is given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)
 duer charges him with carelessly allowing a two-tooth bridge to slip down his throat and into the lungs, causing a lung abscess, necessitating two operations.

Faulkner on 'Birds'
 William Faulkner has been engaged by Metro to write a treatment on 'War Birds'. Picture is one of two air stories to be supervised by Howard Hawks.

The Mirror, Hollywood, subsequent run, has added two days a week of stage entertainment to its dual picture bill.

Wurtzel's First Under Way
 Sol Wurtzel's first pic, 'Trick for Trick', has begun on location. The production agreement with Fox, went into work last week. Hamilton McFadden meggins.

Cliff Jones landed in pictures shortly after his arrival here from New York in 'Trick for Trick'.

Radio Stars in U. P.
 Bonwell Sisters, Morton Downey and Louis Jordan have been contracted so far to appear in Universal's other picture, which goes into production on reopening of the studio. Summerville-Pitts will star.

John M. Stahl and Universal are in tug-of-war over the director's picture, 'Only Yesterday'. Stahl wants to produce it immediately, whereas the studio says nay, nay, until after reopening.

New Mascot Controller
 Albert E. Brown has been appointed as Mascot, replacing Maurice Conn, now in the company's Seattle exchange.

Fox has received 20,000 feet of negative on 'Man Eater', now being made in the Malay peninsula.

An original idea for a story for Wallace Beery has been sold Metro by Rowland Brown, on-and-off at the studio.

Charles Kynyon, on layoff at Warners, is scripting 'Beauty' for Lucien Hubbard, new associate at Metro, and formerly with WE.

Mac Bennett has spotted Edward Cline to meg 'In the Bag', the first of several shorts which the director will handle.

Hot Title
 Universal is closing for the U. S. distribution of the British-Gaumont musical, 'Tell Me Tonight', which will be retitled 'Be Mine Tonight'.

Casey Robinson gets a writing term from Charles R. Rogers.

J. L. Warner returns here from New York for three-week stay before going east and back to attend Roosevelt's inauguration.

Billie Seary replaces Freddie Fredericks in the ranks of Metro's 'Today We Live'. Latter youngster hurt in auto accident.

Charles R. Rogers buys 'Hook Shop' by Charles Belden and William Ulliman, Jr. Production will follow 'Bedfellows' and 'Legal Crime'.

Betty Blythe, out of pictures for two years, returns for part in Fox's 'Pilgrimage'. Charles Grapewin also in cast.

Face in the Sky. Romantic adventures of a billboard glass painter. Spencer Tracy, Marlon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15.
 First Love. The dramatic drama of a star play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, . mins. Rel. July 31. Rev. Aug. 27.
 Handsome Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. Dir. David Butler. Rel. Dec. 26. Rev. Dec. 27.
 Hat Check Girl. Murder and mystery in a nite club. Sally Eilers, Ben Lyon, George O'Brien. Dir. Sidney Landfeld. Time, 63 mins. Rel. Sept. 23. Rev. Oct. 11.
 Hot Pepper. Flagg and Quirt—with love. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Bylstone. 74 mins. Rel. Jan. 30. Rev. Jan. 24.
 Infernal Machine. From the novel by Carl Sigobda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. Rel. Feb. 10.
 Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 78 mins. Rel. Dec. 4.
 Painted Woman. Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Bylstone. Rel. Aug. 14. Rev. Sept. 6.
 Passport to Hell. A. Drama of African jungle. Elton Landi, Alex. Kirkland. Warner Oland. Dir. Frank Lloyd. Rel. Aug. 17. Rev. Aug. 30.
 Racketty Rax. Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.
 Robber's Rook. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 8.
 Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.
 Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, John Blystone. 74 mins. Rel. Nov. 15. Rev. W. E. Howard. Time, 69 mins. Rel. Nov. 6. Rev. Nov. 15.
 Six Hours to Live. Murdered diplomat is revived to avenge his murder. Warner Oland, John Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 16. Rev. Oct. 26.
 Smoke. Lightning. From Zane Grey's 'Canyon Walls'. Geo. O'Brien, Neil Hamilton, David Howard. 74 mins. Rel. Nov. 15. Rev. Nov. 15.
 State Fair. From the novel by Phil Stroy. Love and triumph at the state fair. Janet Gaynor, Lew. Ayres, Will Rogers, Louise Dresser. Dir. Harry K. Brown. Rel. Feb. 1. Rev. Feb. 17.
 Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. A. Santelli. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 20.
 Too Busy to Work. Talking version of 'Jubilo'. Will Rogers, Marlon Nixon. Dir. Jas. Bylstone. Time, 75 mins. Rel. Nov. 13. Rev. Dec. 6.

Freuler Associates Office: Paramount Bldg., New York, N. Y.
 Fighting Gentleman. The fighter who goes to the top. New York, N. Y. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.
 Fort Apache. Western drama. John Wayne, John Ford, Tom Tyler. Dir. J. P. McCarthy. 49 mins. Rel. Oct. 23. Rev. Dec. 20.
 Gambling Sex. The racing story with a society slant. Ruth Hall, Grant Tinker. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 27.
 Penal Code. Story of a boy's regeneration amounting complications. Regis Toomey, William Condon, Robert Ellis. Dir. George Melford. 63 mins. Rel. Jan. 15.
 Savage Girl. The big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adelphi Milar. Dir. Harry L. Fraser. Rel. Dec. 5.
 When a Man Rides Alone. Robin Hood of the West and some daring stage work. John Wayne, John Ford, Tom Tyler, Adele Luce, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic Office: 1819 Broadway, New York City
 Crusader. The drama of a crusading district attorney. Evelyn Bron, H. H. Brown, George E. Stone. Dir. George Aronson. Rel. Dec. 17. Rev. Dec. 17.
 Gold. Western drama. Jack Hoxie, Alice Day, Matthew Betz, Dynamite-Horse. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.
 Gold. Western drama. Jack Hoxie, Alice Day, Matthew Betz, Dynamite-Horse. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.
 Hearts of Humanity. Drama of New York's East Side. Jean Harlow, Jackie Searl, J. Farrell MacDonald, Claudia Dell, Charles Delaney. Dir. Christy Cabanne. Time, 70 mins. Rel. Sept. 1. Rev. Sept. 15.
 Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 15.
 Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 11.
 Phantom Express. The railroad melodramatic mystery. J. Farrell MacDonald, William Collier, Jr., Sally Bane, Hobart Bosworth, Eddie Phillips, Ben Lyon. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.
 Sing, You Sinner. Dramatic life of a torch-singer. From the play by Wilson Collison. Rel. Jan. 31.
 Unwritten Law. The drama of betrayal and vengeance. Greta Nissen, George E. Stone, Brian Law, George E. Stone, Freda D. Dyer, Christy Cabanne. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 20.
 Vampire Bat. The thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Madeline Byrne. Dir. Frank Strayer. Rel. Jan. 31.
 Via Pony Express. Jack Hoxie western. Rel. Jan. 31.

Mayfair Office: 1800 Broadway, New York City
 4378 Sunset Drive. Comedy. George E. Stone. Rel. Nov. 15.
 Alias Mary Smith. Events follow a chance meeting. Semi-detective. John Darrow, Gwen Lee, Ray Hatton. Dir. E. Mason Hopper. Time, 61 mins. Rel. Nov. 15.
 Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marlon Schilling. Dir. Breezy Eason. Time, 64 mins. Rel. Oct. 16. Rev. Dec. 13.
 Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, George E. Stone. Rel. Nov. 5. Rev. Nov. 29.
 No Living Witness. Novelty crime story. Gilbert Roland, Noah Berry, Barbara Kent. Dir. E. Mason Hopper. Time, 75 mins. Rel. Sept. 16. Rev. Oct. 11.
 Tangled Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Hil. Glen Tryon, Vera Reynolds. Dir. Frank Strayer. Time, 69 mins. Rel. Sept. 1. Rev. Oct. 26.
 Trapped in La Juana. Army life on the Mex. border. Edwin Booth, Duncan Renaldo. Dir. Wallace W. Fox. Time, 66 mins. Rel. Aug. 10.

Metro Office: 1540 Broadway, New York, N. Y.
 Blonde of the Folies. Self explanatory title. Marlon Davies, Robt. Montgomery. Rel. Nov. 5. Rev. Dec. 13.
 Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Constance Cummings. Rel. Aug. 14. Rev. Aug. 14.
 Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewie Stone, Lola Wilson. Dir. Chas. F. Riesner. Rel. Nov. 5. Rev. Dec. 13.
 Downstairs. Life below stairs in a titled family. John Gilbert, Virginia Bruce, Paul Lukas. Dir. Monta Bell. Time, 77 mins. Rel. Aug. 8. Rev. Oct. 11.
 Fast Life. Typical Halnes story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. Rel. Nov. 5. Rev. Dec. 13.
 Flesh. Wallace Beery as a wrestler. Karen Morley, Ricardo Cortez, Jean Hersholt. Dir. John Ford. 85 mins. Rel. Dec. 9. Rev. Dec. 13.
 Faithful. The story of a man who learns the lesson of the Talmud. Kathleen Key, Monty Banks. Dir. Harry Beaumont. 75 mins. Rel. Oct. 18. Rev. Nov. 22.
 Hell. The nightmare horror of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. March 17.
 Kongo. Remake of the silent of the same title. Society in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Cooter. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 22.
 Lady Decieved. The based on the Broadway stage hit by Martin Brown. Madge Evans, Lewie Stone, Karen Morley. Dir. Chas. Brabbe. Time, 85 mins. Rel. Nov. 5. Rev. Dec. 13.
 Outside. The. An unlicensed surgeon performs seeming miracles. Harold Hecht, John Barry. Frank Lawton. 70 mins. Rel. Jan. 20.
 Pack Up Your Troubles. Comedy. George E. Stone, military comedy. Dir. Geo. M. Shail and Raymond Carey. Time, 70 mins. Rel. Sept. 17. Rev. Oct. 4.
 (Continued on page 31)

NEVER HAS SO MUCH
TALENT COMBINED
TO MAKE A PICTURE
G R E A T



Story by
BEN HECHT
Author of "Front Page,"
"Twentieth Century," etc.



Scenario by
S. N. BEHRMAN
Author of "Biography," "Brief
Moment," etc.



Directed by
**LEWIS
MILESTONE**
who directed "All Quiet on the
Western Front"; "Front Page"



Music and
Rhythmic Dialogue by
RICHARD RODGERS
and
LORENZ HART
writers and composers of
"Connecticut Yankee"
"Dearest Enemy"
"America's Sweetheart"
"Love Me Tonight" and others

Recorded in the
New Sensational
WIDE RANGE

**THE MAN WHO STARTED IT ALL
NOW STARTS IT ALL OVER AGAIN!**

He amazed you with
The First Talkie Ever Made!
Now he'll thrill you with this—
The First Picture Ever Done in
"Rhythmic Dialogue!"

JOSEPH M. SCHENCK presents

Al JOLSON
in
**HALLELUJAH
I'M A BUM!**

with
MADGE EVANS
HARRY LANGDON
FRANK MORGAN
CHESTER CONKLIN



IT MOVES MOVES MOVES

IN RHYTHM with your HEART!
Unlike anything you've ever seen before

UNITED ARTISTS PICTURE

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role, Maureen O'Sullivan, Dorothy Peterson. Dir. Lott R. Mendels. Time, 110 mins. Rev. Nov. 15.

Prosperity. P. ut depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 87 mins. Rev. Nov. 12. Rev. Nov. 25.

Rasputin and the Empress. Historical drama. Dir. Victor Fleming. Time, 113 mins. No release set. Rev. Dec. 27.

Red Duet. Joe Bonomo. Comedy with a new team in a story of Indiana. Dir. Victor Fleming. Time, 83 mins. Rev. Oct. 22. Rev. Nov. 10.

Riviera. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Marceline Day, Leslie Howard, Fredric March, O. P. Heggie, Ed. Sidney Egan. Time, 96 mins. Rev. Sept. 18. Rev. Oct. 18.

Secret of Madame Blanche. The Based on Martin Brown's play "The Lady." Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rev. Feb. 3.

Smilin' Through. Remake of the Norma Talmadge silent and Jane Cowell play. Norma Talmadge, Fredric March, O. P. Heggie, Ed. Sidney Egan. Time, 96 mins. Rev. Sept. 18. Rev. Oct. 18.

Son-Daughter. The From the play by David Belasco. Helen Hayes, Robert Novak, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rev. Dec. 23. Rev. Jan. 3.

Strange Intercourse. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rev. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rev. March 3.

Washington Masquerade. Political satire. Lionel Barrymore, Karen Morley, Fay Asher. 200. Chas. Brabin. Time, 91 mins. Rev. Oct. 18. Rev. July 26.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Raynor, Lewis Stone, Warner Oland. John Miljan. Rev. Oct. 18. Rev. Feb. 10.

What Women Give. "Paraphrase of the Broadway play 'Men Must Fight.' The war picture. Robert Z. Leonard. Dir. Phillips Holmes, Lewis Stone. Dir. Edgar Savoy. Rev. March 10.

White Sister. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable, Fredric March, O. P. Heggie, Ed. Sidney Egan. Time, 96 mins. Rev. Sept. 18. Rev. Oct. 18.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Borgnine, John Merkel, Jean Hersholt. Dir. Elliot Nugent. Rev. Jan. 27. Rev. Jan. 21.

Studio: 6048 Sun Blvd., Hollywood, Cal. Monogram Office: 723 Seventh Ave., New York, N. Y.

Diamond Trail. Western. Rex Bell. Dir. Harry Franck. Rev. Dec. 30.

Fighting Champ. The Western. Bob Steele, Arleta Duncan. Dir. J. P. McCarthy. Time, 64 mins. Rev. Dec. 15.

From Broadway to Hollywood. Comedy. Meet the shooting West. Rex Bell, Marceline Day. Dir. Harry Franck. Time, 68 mins. Rev. Aug. 18. Rev. Sept. 27.

Girl from Calico. The Girl who comes east to stage triumph. Pitt O'Drury, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rev. Sept. 24. Rev. Nov. 25.

Guilty or Not Guilty? Betty Compson, Claudia Dell. Dir. Albert Ray. 67 mins. Rev. Nov. 15.

Klondike. Physician who falls in a major operation makes a comeback. Frank Hawks, Thomas Meighan, E. W. Walshaw. Dir. Lyle Talbot. Time, 65 mins. Rev. Aug. 30. Rev. Sept. 27.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rev. Dec. 10.

Self-Defense. Story by Peter B. Kyne. Pauline Frederick, Theodore Von Eltz, Barbara Kent, Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rev. Dec. 15.

Slightly Married. Society boy marries a street girl and then falls in love with her. Evelyn Knapp, Walter Byron, Marion Prevost. Dir. Rich. Thorpe. 69 mins. Rev. Dec. 15.

Strange Adventure. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. Rev. Dec. 1.

Thirteenth Guest. The Mystery play by author of "Scarface." Ginger Rogers, Lelia Talbot. Dir. Alfred Gray. Time, 65 mins. Rev. Aug. 25. Rev. Sept. 6. (Chadwick).

Western Limited. The Mystery about a transcontinental train. Estelle Taylor, Edmund Lowe, George E. Stone, George E. Stone, Dir. Christy Cabanne. Time, mins. Rev. Aug. 10. Rev. Oct. 13.

Young Blood. Western. Bob Steele. Story by Welton Tottman. Dir. Phil Rosen. Time, 64 mins. Rev. Jan. 24.

Studio: 18851 Marathon St., Los Angeles, Cal. Paramount Office: 1501 Broadway, New York, N. Y.

Big Broadcast. The Broadcasting story with many star stars. Stuart Erwin, Bing Crosby, Lelia Hyams. Dir. Frank Tuttle. Time, 80 mins. Rev. Dec. 10. Rev. Oct. 18.

Billion Dollars Lost. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Bacianova. Dir. Harry Joe Brown. 75 mins. Rev. Jan. 6. Rev. Jan. 10.

Blonde Venus. Story of a girl who efforts to regain her child. Marlene Dietrich, Herbert Marshall, Dickie Moore. Dir. Jos. Von Sternberg. Time, 85 mins. Rev. Sept. 16. Rev. Sept. 27.

Devil and the Deep. Story of a submarine. Tallulah Bankhead, Gary Cooper, Chas. Laughton, Dir. Marion Gering. Time, 73 mins. Rev. Aug. 12. Rev. Aug. 23.

Devil is Driving. Radio story. Edmund Lowe, Dickie Moore. Dir. Stollor. Rev. Dec. 9. Rev. Dec. 20.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Gary Cooper, Lelia Hyams. Dir. Stuart Walker. Time, 61 mins. Rev. Nov. 11. Rev. Nov. 18.

Farwell to Arma. Hemingway's novel of war on the Italian front. Helen Hayes, Victor McLaglen, Irene Menjou. Dir. Frank Borzage. 90 mins. Rev. Jan. 6. Rev. Dec. 12.

Guilty as Hell. Murder mystery with Quirt and Flagg comed. angle. Edmund Lowe, Victor McLaglen, Arlen. Dir. Erie Kettle. Time, 82 mins. Rev. Aug. 6. Rev. Aug. 9.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 75 mins. Rev. Nov. 15.

Hello, Everybody. Radio story. Kate Smith, Randolph Scott, Sally Blane. Dir. Selzer. Rev. Feb. 17. Rev. Jan. 31.

Horse Feathers. Marx Brothers go collegiate. Dir. Norman MacLeod. Time, 70 mins. Rev. Nov. 19. Rev. Nov. 25.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Selzer. Time, 72 mins. Rev. Oct. 28. Rev. Nov. 5.

If I Had a Million. Famous persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 110 mins. Rev. Dec. 15.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lelia Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dir. Hester. Time, 70 mins. Rev. Dec. 15.

Little Christie. British made. Corinne Griffith, Colin Clive. Time, 69 mins. Rev. July. Rev. Sept. 28.

Love Me Tonight. As a tailor in masquerade. Jeanette MacDonald, Chas. Ruggles, Chas. Butterworth, Merna Loy. Dir. Rouben Mamoulian. Time, 90 mins. Rev. Aug. 28. Rev. Aug. 23.

Madame Butterfly. Story of a Japanese girl. Caryl Grant, Chas. Ruggles. Dir. Gearing. Rev. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marian Nixon. Thos. Meighan. Dir. Harry Brown. Time, 70 mins. Rev. Oct. 18. Rev. Oct. 18.

Make Me a Star. Dialog version of Merton of the Movies. Stuart Erwin, Joan Blondell, Zasu Pitta. Dir. Wm. Beaudine. Time, 86 mins. Rev. July 1. Rev. July 8.

Merrily We Go to Hell. From a stage comedy drama. Sylvia Sidney, Frederic March. Dir. Dorothy Arzner. Time, 82 mins. Rev. July 10. Rev. June 14.

Movie Crazy. Harold Lloyd breaks into pictures. Constance Cummings. Dir. Clarence Bruckman. Time, 95 mins. Rev. Sept. 23. Rev. Sept. 23.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rev. Jan. 27.

Night After Night. Humor in a night club. Geo. Raft, Constance Cummings, Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rev. Oct. 14. Rev. Nov. 1.

Night of June 15. The neighbors react to a murder suspicion. Clive Brook, Lila Lee. Dir. Stephen Roberts. Time, 76 mins. Rev. Sept. 23. Rev. Sept. 20.

No Man of Her Own. From the novel "No Bed of Her Own." Clark Gable, Carole Lombard. Rev. Dec. 15. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claude Colbert. Time, 77 mins. Rev. Oct. 7. Rev. Oct. 4.

40,000 Witnesses. Murder on the football field. Phillips Holmes, Dorothy Jordan, Chas. Ruggles, Johnny Mack Brown, Lew Cody. Dir. Ralph Murphy. Time, 84 mins. Rev. Sept. 2. Rev. Sept. 6.

She Done Him Wrong. Paraphrase of "Diamond Lil." Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rev. Jan. 27.

Sign of the Cross. Spectacular production of the story play. Fred March, Claudette Colbert, Elissa Landi, Chas. Laughton, Ian Keith. Dir. Cecil de Mille. Time, 124 mins. (roadshow). Not yet released. Rev. Dec. 6.

Tonight is Ours. Novelty story. "The Queen of the Night." Claude Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rev. Jan. 13. Rev. Jan. 24.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 61 mins. Rev. Oct. 21. Rev. Nov. 15.

Under the Gun. Spectacular story of the gangsters. Geo. Raft, Nancy Carroll. Dir. Jan. Flood. Time, 74 mins. Rev. Dec. 2. Rev. Dec. 6.

Vanishing Frontier. Western drama. John Mack Brown, Evelyn Knapp, Zasu Pitta. Dir. Phil Rosen. Time, 65 mins. Rev. July 10. Rev. Sept. 30.

White Heat. Story of a gangster. Randolph Scott, Sally Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rev. Nov. 25. Rev. Jan. 17.

Power Office: 723 Seventh Ave., New York, N. Y.

Lucky Girl. Musical comedy farce. Gene Garrard, Molly Lamont. Dir. Eugene O'Sullivan. Time, 69 mins. Rev. Sept. 1.

Man Who Won. The Story of a vastrail who makes good. Henry Kendall, Heather Hughes. Time, 70 mins. Rev. Dec. 15. Rev. Dec. 15.

Woman Decides. The From a stage play of Labor vs. Capital. Adrienne Allen, Owen Nare. Dir. Miles Mander. Time, 63 mins. Rev. Aug. 15.

Principal Office: 11 West 42d St., New York, N. Y.

Blame the Woman. British made with Adolphe Menjou and Claude Allister. Time, 64 mins. Rev. Dec. 15. Rev. Dec. 15.

Devil's Playground. The George Vanderbilt's expeditionary film. 41 mins. Rev. Jan. 1. Rev. Jan. 3.

Virgins of Bali. Travelogue of the island of Bali. Time, 43 mins. Rev. Sept. 18. Rev. Sept. 18.

With William Beneath the Sea. Underwater exploration. 60 mins. Rev. Jan. 1. Rev. Nov. 29.

Studio: Hollywood, Cal. R.K.O. Pathe Office: 1550 Broadway, New York, N. Y.

Come On, Danger. Western. Tom Keene, J. Haydon, Roscoe Ates. Dir. Robt. Hill. Time, 54 mins. Rev. Sept. 23.

What Price Hollywood? Hollywood lowdown. Constance Bennett, Lowell Sherman. Dir. Geo. Cukor. Rev. June 24. Rev. July 1.

Studio: Hollywood, Cal. R.K.O. Radio Office: 1550 Broadway, New York, N. Y.

Age of Consent. The Love and trouble for a co-ed. Dorothy Wilson, Ed. Cromwell. Dir. Gregory La Cava. Time, 62 mins. Rev. Aug. 6.

Animal Kingdom. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Gribble. 80 mins. Rev. Dec. 15. Rev. Dec. 15.

Bill of Divorcement. A story of a shell-shocked veteran. By Clementine Danes. John Barrymore, Blithe Burke, Katherine Hepburn. Dir. Geo. Cukor. Time, 69 mins. Rev. Sept. 30. Rev. Nov. 2.

Bird of Paradise. A famous stage play of the South Seas. Dolores Del Rio, Joel McCrea. Dir. King Vidor. Time, 82 mins. Rev. Aug. 12. Rev. Aug. 12.

Bring 'Em Back Alive. Frank Buck's animal thriller. 65 mins. Rev. Aug. 19. Rev. June 21.

Chevyenne Kid. Tom Keene Western. Dir. Robt. Hill. 55 mins. Rev. Aug. 19.

Conquerors. The A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rev. Dec. 15. Rev. Dec. 15.

Goldie Gets Along. Movie-struck girl who works the beauty counter racket. Lili Damita, Chas. Morton, Sam Hardy. 83 mins. Rev. Jan. 21.

Half-Naught Ruth. The story of a girl who is a girl and a girl and a girl. Tracy, Lou Velez, Eugene Palette. Dir. Gregory La Cava. 75 mins. Rev. Dec. 15. Rev. Jan. 3.

Hells Harem. The story of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time, 62 mins. Rev. Sept. 24. Rev. Sept. 27.

Hold 'Em Jail. Wheeler and Woolsey play football on the convict leaven. 64 mins. Rev. Aug. 25. Rev. Aug. 25.

Little Orphan Annie. Based on the cartoon. Mitzel Green, E. J. Kennedy. Dir. John Robertson. Time, 61 mins. Rev. Nov. 4. Rev. Dec. 27.

Men Are Such Fools. Leo Cullin. Dir. Wm. Nigh. Time, 66 mins. Rev. Nov. 15. Rev. Nov. 15.

Men of the South. The story of a boy who is a boy and a boy and a boy. 75 mins. Rev. Dec. 15. Rev. Dec. 15.

Money's Paw. The W. W. Jacobs mystery story of a hoodooed charm. G. Patrick, Ed. Simpson, Louise Carter. Dir. Wesley Ruggles. 66 mins. Rev. Jan. 13.

Most Dangerous Game. The Island legend who hunts human beings for sport. Ray, Ray, Ray. Banks. Dir. E. Schoedack. Time, 63 mins. Rev. Sept. 9. Rev. Nov. 2.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunne, Chas. Bickford. Dir. J. Walter Ruggles. 53 mins. Rev. Feb. 6. Rev. Jan. 31.

Part of a Stage. The story of a girl who is a girl and a girl and a girl. 75 mins. Rev. Dec. 15. Rev. Dec. 15.

Penguin Pool Murder. The Stuart Palmer's movie: murder mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Cukor. Time, 69 mins. Rev. Dec. 15. Rev. Dec. 15.

Phantom of Crestwood. The Mystery at a week-end party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 71 mins. Rev. Oct. 18.

Reckless. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rev. Nov. 25. Rev. Dec. 6.

Secrets of the South. The story of a boy who is a boy and a boy and a boy. 75 mins. Rev. Dec. 15. Rev. Dec. 15.

Spartan Town. The story of a boy who is a boy and a boy and a boy. 75 mins. Rev. Dec. 15. Rev. Dec. 15.

Spot on the Bull. The story of a boy who is a boy and a boy and a boy. 75 mins. Rev. Dec. 15. Rev. Dec. 15.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster. Dir. Reginald Denry. Dir. V. C. Scherzinger. Time, 64 mins. Rev. Oct. 7.

Theft of the Mona Lisa. The Foreign made. Willy Forst, Trude von Molo. Dir. G. Von Borstel. Time, 83 mins. Rev. Oct. 21. Rev. Sept. 15.

Thirteen Women. From a play by the author of "The Girl of the Year." 75 mins. Rev. Dec. 15. Rev. Dec. 15.

United Artists Office: 723 Seventh Ave., New York, N. Y.

Cynara. Philip Marlowe stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rev. Dec. 23. Rev. Jan. 3.

Kid from Spauld. The Eddie Cantor masquerades as a bull fighter down in Mexico. Eddie Cantor, Robert Montgomery, George McCaray. Time (roadshow), 118 mins. Rev. Jan. 21. Rev. Nov. 25.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 75 mins. Rev. Dec. 15. Rev. Dec. 15.

Mr. Robinson Crusoe. Adventures in the South Sea. Douglas Fairbanks, Marla Alba. Dir. Edw. Sutherland. Time, 72 mins. Rev. Sept. 21. Rev. Sept. 27.

Rain. The "Eagle" famous stage hit. Joan Crawford, Walter Huston. Dir. Wm. Gargan. Time, 83 mins. Rev. Oct. 12. Rev. Oct. 18.

White Zombie. The Haitian sorcery. Bela Lugosi, Madge Bellamy. Dir. Victor Halperin. Time, 69 mins. Rev. July 23. Rev. Aug. 2.

Studio Universal City, Cal. Universal Office: 700 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play "Merry-Go-Round" about crooked politics. Eric Linden, Sidney Fox, Tully Marshall, Louis Calhern. Dir. Edw. L. Gribble. 75 mins. Rev. Nov. 17. Rev. Nov. 17.

Am Mail. The Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Sils Summerville. Dir. John Ford. Time, 85 mins. Rev. Oct. 18. Rev. Oct. 18.

All American. The Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 73 mins. Rev. Oct. 13. Rev. Oct. 14.

Back Street. A one-man girl whose love defied convention. From a Fanny Hurst novel. Irene Dunn, John Rodes. Dir. John Stahl. Time, 83 mins. Rev. Sept. 1. Rev. Aug. 30.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Fay Garnett. Rev. Jan. 26.

Fourth Horseman. The Original story. Western with the ghost town baits. Tom Mix, Margaret Lindsay. Dir. Hamilton McFadden. 57 mins. Rev. Oct. 18. Rev. Oct. 18.

Igloo. Life struggle in the Arctic. Eskimo players. Dir. Ewing Scott. Time, 60 mins. Rev. July 14. Rev. July 26.

SOUTH THEATRE DEAL IN SIGHT

Karl Hobbeltzelle has been conferring with Public executives on possible terms for the sale of a pool in the south which would group his former Interstate circuit with the Public-O'Donnell operating unit in his territory. Belief is that eventually the Hobbeltzelle pool would be added to the Public-O'Donnell partnership over 23 Texas houses and under R. J. O'Donnell. Saenger circuit, with E. V. Richards, may also be interested.

This has been talked of before, with Public several months ago said to have been amenable to a pool with Hobbeltzelle providing his houses were turned back to him by RKO.

Several years ago before he switched to Public in the Southeast, O'Donnell was associated with Interstate as its general manager.

An RKO-Hobbeltzelle deal was set at one time for the understanding that the \$200,000 rental on the St. Joseph, San Antonio, one of the Hobbeltzelle properties, be divided between the pool (Hobbeltzelle-Public) and RKO. RKO was to assume \$100,000 of the annual rent on the San Antonio house and receive a share of the profits of the pool.

Though discussed at length between the parties, no agreement was reached. Reversal of RKO is now pending the Interstate claim back to Hobbeltzelle without a deal.

BOUSTED 7 IN COURT

Monday Hearing In Chi—Maloy Al-lows Rebates

Chicago, Feb. 6.

Hearing on the injunction motion against Tom Maloy and rights in the Operators Union commenced today (6) before Superior Court Judge Dennis Sullivan. Seven malcontents who were summarily expelled from the union are trying to restrain Maloy and also get an accounting of the local's funds.

Meanwhile Maloy has closed new chapters in the two exhibitors' associations. He was 32½ years old, affecting about 38 theatres of 'G' and 'D' classification was granted whereby houses that have been paying some 15% of the gross to the exhibitors for other concessions granted to them are allowed a 10% reduction effective at once.

Exhib-Candy Maker Bankrupt For \$10,471

Dubuque, Ia., Feb. 6.

Ben Levenson, distributor and operator of the Liberty and Dreamland theatres, babe houses, has filed a voluntary petition in bankruptcy in Dubuque, Iowa district court. He lists liabilities of \$10,471. He has \$6,390 plastered with liens already sold to satisfy court judgments, and asks that \$4,080 in real estate be exempt from judgment, together with personal effect, of \$400.

In filing the petition, Levenson gives as his occupation, "Exhib-Candy Maker with pieces of business in Dubuque and Davenport, Ia. Matter has been referred to J. G. Chalmers, referee in bankruptcy.

Koerner's Conferences

Charles Koerner, divisional director for RKO's southern houses, is in New York for conferences with the home office execs. Koerner has been in the territory of the former Hobbeltzelle theatres in Texas, which are currently subject to a receivership action and which may be turned back at any time to O'Donnell. He is expected to become the former Interstate group and known as the RKO Southern Corporation.

Herman Zohbel, RKO treasurer, is receiver for the properties.

National Screen Shifts

Hollywood, Feb. 6.

Harold J. Murphy, studio contact rep, has been made manager of National Screen Service's West Coast office. Charles Brown and Mark Landow added to local staff.

Jack Flannery appointed manager of the new Seattle branch. Ralph LeDux from the local office, there being no meeting the Northwest was opened up.

NSS just closed with F-WC for complete 1933 trailer service.

RINGS THE *Liberty Bell!*

Just listen to PHILADELPHIA:

Packed first-night audience stood and applauded. If your budget calls for but one film a year, I recommend "Cavalcade."
—Philadelphia Public Ledger

More than just a picture, it is a throbbing, vibrant document. A magnificent piece of work.
—Philadelphia Inquirer

A Gargantuan and magnificent production. The 1933 version of "The Birth of a Nation." Truly marvelous.
—Philadelphia Record

Truly magnificent. Calls for many superlatives. Forceful and dramatic... inspired direction.
—Philadelphia Evening Bulletin

Impressively dramatic and compellingly vital. A memorable achievement in motion pictures. An immensely emotional fabric.
—Philadelphia Daily News

PHILADELPHIA, too goes "CAVALCADE"

New York, Hollywood, Boston... and now Philadelphia. The same story everywhere. S. R. O. ... advance-sale records ... awe-struck audiences... spell-bound reviewers. Not only drawing capacity crowds itself... but boosting attendance in whole theatre districts. No wonder the trade is saying, "'Cavalcade' is leading the industry out of the wilderness." And FOX has just started!

CAVALCADE

PICTURE
OF THE
GENERATION

A
FOX
ACHIEVEMENT

NEW YORK: Standees every show HOLLYWOOD: Leading the town by a mile BOSTON: Box office lines morning, noon and night

State is slated to go first run.

Publix May Split 50-50 with Prudence Bond Co. Over \$20,000 at B'klyn Par

What Publix is attempting to do under a deal for the Paramount, Brooklyn, which would place the house's rent on a percentage of the gross over a certain figure, may be followed up in other parts of the country and for other Publix theatres. If successfully negotiated, the Prudence Bond Co., owner of the Brooklyn property, would gamble with Publix on the possibility of the house continuing operation. Under deal, Prudence would split with Publix 50-50 on anything over \$20,000, a figure to which the house has never fallen in any single week's intake. Meanwhile, theatre, was rent for six weeks to Prudence. Brooklyn Par has been paying weekly rent of \$5,000 the last few months. Prior to that the figure was \$12,000. Overhead during the past year has been brought down to around \$37,000 as an average, not varying according to cost of film or stage shows.

Whether or not the house, one of the largest of the Publix de luxes, would be forced to close if unable to make a deal with Prudence, is something that can't be predicted. From the viewpoint of the landlord, with Publix in arrears to Prudence on rent, it is believed a percentage, as proposed, may be worked out. Under the Prudence people would collect something as rent on the 50-50 split unless unforeseen developments which are held to be unlikely, would force the average gross below \$20,000. The same situation as confronting Prudence might very logically figure with other landlords where a theatre or a group of theatres was unable under the present conditions to pay off rent at current lease terms.

Casey Robinson's Terms
Casey Robinson gets a term contract from Charles R. Rogers. He recently finished script of 'Bedfellows,' starting this week, for Rogers.

—And Girl Ushers

Chicago, Feb. 6. Florence Paley, woman exhibitor, has promoted the doughnuts, and is after the coffee to go with them. If she succeeds her Imperial theatre will give away doughnuts and coffee with each 10-cent admission. Imperial is on West Madison, where a dime is the unit of measurement in most sales. With doughnuts and coffee, Imperial will have the best bargain around. Food, drink, shelter, entertainment and a place to nap for 10 cents.

Giveaways Big Part of Old Roxy's Big Biz at 25-35c Last Wk.—\$28,800

Excepting the Radio City theatres, the old Roxy on Seventh avenue, turned over the past week to lay Broadway flat as the old house finished the week with the Main Stem's biggest gross, amounting to \$28,800. It's no tax on its 25-35 scale. The \$91,000 intake at the Music Hall and the \$36,000 at the RKO Roxy in Radio City stand only above the old Roxy as a profit maker right now. The RKO Roxy at \$36,000 goes for a loss of around \$9,000, while the Music Hall at \$91,000 shows around a \$2,000 profit on the week. The old Roxy with an overhead of \$18,000 made around \$1,000 profit. It's the first weekly profit for the old Roxy in many months. Not rent figured in the overhead. The

rent proper is probably around \$13,000 weekly. Capitol, Broadway, with Mary Queen of Scots, went under \$25,000. Paramount Broadway, didn't lift over \$18,000 with a show headed by Eugene and Willie Howard. The old Roxy was dependent on an indie film, 'The Dear Friend,' which the rest of Broadway had its accustomed helping of major product. Capitol had 'Whistling in the Dark' (M-G), and the Paramount, 'Hello Everybody' (Par), with Kaye Smith. Giveaway Holds Over
The Plain Bill-Kolynos carton give-away thing is holding over at the old Roxy. As an additional incentive, Elmer Eps, one of Plain Bill's air chas cash turnaway added to the stage show. The same other tie-up is on the swing, except that the customers drawn by the air exploitation must present full-sized Kolynos packets rather than the 10-cent kind. Full-size sells for 50 cents. Altogether there were 151,000 customers swinging through last week which makes it a record 19 cents for the average old Roxy admission. This includes 74,000 card customers. At the same time it indicates that around 77,000 patrons or a majority paid cash at 25-35 admission. The cash turnaway was estimated at several thousands on the week.

Theatre Receiverships As of Benefit for P-P

Additional receiverships over Paramount theatre subsidiaries, holding companies or operating organizations, are held as likely to come as a protective measure to the parent concern, Paramount Public, in conserving its assets. This may occur in some cases through theatres or groups being forced to carry themselves entirely on their own. Whether or not companies apparently solvent may also blanket themselves under a friendly receivership or not is the process of general reorganization to reach a new basis of operating costs, is a matter for speculation. It is said that may occur, with landlords particularly reported expressing the greatest fear. So far the units which are in receivership include, Publix Enterprises, Slingerhous, Publix-Norwalk division, Public-Fitzpatrick, McElroy, Finkelstein & Ruben, Olympia Theatres and Olympia Operating Co., latter two identified with the event of friendly receiverships, which all so far are with exception of Public Enterprises, action virtually protects companies from petitions seeking to lay a bankruptcy receivership over properties.

'Cross' at Oriental, Chi

Chicago, Feb. 6. 'Sign of the Cross' will follow 20,000 Years in Sing Sing' at the Oriental about Feb. 22. It got a two-week glossing at \$115 in the Erlanger last month. B&K expect to get at least three weeks at the Oriental. Decision followed discussion as to advisability of putting the picture into Chicago in the thought that one big smash week would yield B&K more profit than three at the Oriental. Understood exchange opposed coupling the picture with a stage show.

'Trust' Suit Filed by the Friedman Bros. for Cake

Pittsburgh, Feb. 6. Samuel Friedman and his two brothers, former indie exhibitors in Mercer County, filed suit in the United States District Court here last week for \$150,000 against the RKO Distributing Corporation and 12 other major film exchanges in Pittsburgh, charging violations of the Sherman anti-trust law. The Friedmans allege the distributing agencies boycotted them and refused to supply feature pictures for their Capitol theatre, Farrell, Pa., and Malina, Sharon, Pa. Both houses were operated by the plaintiffs until 1928. Silents as Assets
Los Angeles, Feb. 6. Practically the only assets listed by Robert J. Horner, independent producer, who filed a bankruptcy petition here, were six silent western negatives. Horner's liabilities amount to \$29,573 and include a large proportion of unpaid labor claims. Assets total \$1,500.

This tremendous biz done on a film gave testimony that the old Roxy now had plenty to do with the b.o. draw, besides the low scale, and that the stage end was strong of itself. The big scare on the whole matter lies with the indie exhibitors, who apparently have been warned by Loew's and RKO at least that they will lose the latter's biz unless pictures now booked with the old Roxy are cancelled and other bookings withheld. These indie have thus made demands on the old Roxy to give up or else. Among such distrib is Columbia. Also World-Wide. The old Roxy so far has not given up any bookings. Tom Mix film 'Tenor Trails' starts Friday (10). It's a 'Universal' picture. In the meantime, the RKO Roxy has stuck on an additional feature for its morning shows, this in effect making that spot twin pictures and vaude.

World-Wide made the longest attempt to get the old Roxy to shift. Former sold 'The Death Kiss' on a flat rental for \$1,500. World-Wide engaged attorneys who tried to seek an injunction against the old Roxy, but to no avail. This attempt cost World-Wide, according to report, \$750. Funny angle on the thing is that the World-Wide lawyers are stated to have presented their petition for an injunction before Federal Judge Caffey. Justice Caffey is the court authority on the Roxy receivership and technically is the protector of it.

Harry Arthur is in charge of the old Roxy, acting for the receiver Howard Cullman, with Fanchon and Marco in charge of the stage.

Three Panthers in One

Hollywood, Feb. 6. Paramount is utilizing all its three Panther women in 'Pick Up,' now in production. Trio includes Kathleen Burke, Lona Andre and Kath Patrick.

For Sale WORLD'S LARGEST BABY PARADE AND CARNIVAL!

A municipal attraction, staged in August, with a history of twenty-three successful years and 300,000 potential patrons. Ten thousand portable seats, also a Convention Hall with 5,000 seats and ample ballroom space. Adequate police protection and municipal fire department on hand to insure successful blinder. Made will be received Tuesday, February 28, 1933. For further information write C. A. HEIL, JR., CITY CLERK C. CITY OF WILMWOOD, N. J.

CALENDAR OF CURRENT RELEASES

(Continued from page 33)

Schubert's Fruhlingsstraum, (Capitol) (Ger). Musical of Schubert's life. Carl Jochen, Siegfried Arno. Dir. Rich. Oswald. Time, 71 mins. Rel. June 23.
Sain Scheldungsgang (German) (Protex). Comedy drama. Leon Deyers. Dir. Alfred Zeltzer. 80 mins. Rel. March 1. Rev. March 8.
Storm Over Zakopane, The, (Capitol) (Polish). (Synchronized) Danger in the mountains. Time, 49 mins. Rel. Aug. 15.
Tanzlerin von Sansouci, See 'Barberina'.
Tempest (German) (Protex). Drama. Emil Jannings, Anna Sten. Dir. Robert Siedmak. 90 mins. Rel. March 1. Rev. March 22.
Tingle Tangle, (New Era) (Ger). Comedy. Ernst Verhees, Fritz Kampers, Elizabeth Pinajeff. Dir. Japp Speyer. Time, 33 mins. Rel. May 15.
Trapeze (German) (Protex). Circus drama. Anna Sten. Dir. A. E. Dupont. 90 mins. Rel. May 1. Rev. May 10.
Trenck (A-R) (Ger). Romantic drama. Dorothea Wiecke. 90 mins. Rel. Feb. 15.
Ulica (Capitol) (Polish). Life of the newboys. Dir. Alexander Ford. Time, 72 mins. Rel. Aug. 26. Rev. Jan. 31.
Unknown Heroes, (Capitol) (Polish). Polish police activity. Mary Bogda. Adam Boddica. Time, 59 mins. Rel. Aug. 26.
Victoria and the Hussar, (A-R) (Ger). Viennese operetta. 90 mins. Rel. March 1.
Voice of the Desert, The, (Capitol) (Polish). Algerian story in authentic locales. Adam Brodsky, Mary Borda. Time, 33 mins. Rel. Aug. 26.
Weekend in Paradise, (Capitol) (Ger). Farce. Otto Wallburg, Julius Falkenstein, Elsie Slater, Trude Bernier. Dir. Robt. Land. Time, 31 mins. Rel. Nov. 1.
York (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.
Zirkus Lieben, (German) (FAP). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.
Zwei Herzen und ein Schlag, (German) (Protex). Operetta. Lillian Harter. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 15.

Key to address—Amkino, 723 Seventh Ave.
American-Romanian Film, 1560 Broadway.
Associated Cinema, 154 W. 56th St.
Harold Auten, 1560 Broadway.
Capital Film Exchange, 630 Ninth Ave.
Foreign American Films, 111 W. 57th St.
John Krimsky, 1 West 57th St.
International Cinema, 1439 First Ave.
Kinematrade, 723 Seventh Ave.
New Era, 630 Ninth Ave.
Protex Trading, 42 E. 58th St.
Byron Gould, 251 W. 58th St.
Aylea Filmtrading, 723 Seventh Ave.

FOX-WC MAY MAKE NEW DEAL ON PACIFIC N. W.

Los Angeles, Feb. 6. It looks possible for a new operating hookup to be made between Skouras Brothers and the Pacific Northwest whereby Fox-West Coast, operated by the Skouras for Fox, will again operate Pacific Northwest but on a different basis. The deal if made would have to be negotiated through the receivers for Pacific Northwest.

Some such plan may be in the files of Charles Skouras and which the latter may be taking east with him for his eastern conferences with his brothers.

Meeting of the three theatre brothers will be in the nature of the first get-together of the Skouras clan this way for maybe over six months or more. Charles is the operator in charge of Fox West Coast for the brothers, while George is in charge of the brothers' eastern holdings. Spyros, eldest of the three, supervises over all.

20 \$1 Road Show Dates

Several new dates for 'Cavalcade' roadshows at \$1 top, to open quickly, have been scheduled by Fox. They include Erlanger, Chicago, Sunday (12); Capitol, Cincinnati Feb. 17; Aladdin, Denver, Feb. 17; Strand, Milwaukee, Feb. 18; and Karloff, Providence, Feb. 22. This brings the total to over 20.

Tear Gas Possession

A Crime in Iowa Bill

Des Moines, Iowa, Feb. 6. Persons manufacturing, using or having in their possession tear gas or stench bombs would be liable to imprisonment from three months to one year under a bill introduced in the house of representatives here by E. O. Ellsworth (Rep.), Hardin county. The bill provides for fines of from \$500 to \$2,000 as alternative to jail sentences.

Walter Meyers Announces:

AFTER an association of two years as General Manager of WARNER BROS., ARTISTS BUREAU, he has reentered the Agency field and is again prepared to represent and manage a limited number of artists and attractions for PICTURES, VAUDEVILLE, LEGITIMATE and RADIO. His brother Edwin will be associated with him under the firm name of

Walter & Edwin Meyers, Inc.

Paramount Building, 1501 Broadway, New York City
Lackawanna 4-5836 * * * Cable: WINMEYERS

AD AGENCIES AND AGENTS

'Spot' End Does Its Best Jan.
As Chains Show Sales Decline;
NBC 30%—CBS 29% Under Jan. '32

Spurt taken by the spot broadcasting end of the business with the start of the new year has already made its deep impression on the books of the national chains. With the small money advertiser, represented by most of the daytime programs, continuing to abandon the networks for the recorded session and its spot placement, NBC and CBS wound up the month of January with substantial clips in the amount of time sold. Compared to December the latter showed net sales in January showed an 8.3% drop, while the Columbia slide came to 5.5%.

NBC's net income from the sale of time in the first month of '33 totalled \$1,839,343 as against \$2,634,447 in January of 1932.

Last month was this network's worst January in four years with the level lower than that of 1930, which was \$1,883,497. Comparing the two Januaries ('33-'32) marks a loss in NBC of 30.5%. The CBS clip for the same period comes to 29.5%. Columbia's loss, which took in \$950,057 from sales with the January, 1932, tally having amounted to \$1,348,842. Loss here cannot be rated as anything as severe in consideration of the circumstance that the latter figure represented a 95% increase over the network's income for January of 1931. The NBC jump for Jan. 1932, over the same month in 1931 was 30%.

Spotting's Best January
 While network business was on the glide the past month the makers of recorded programs, and major station representatives who do the disk spotting, were enjoying the biggest January in their history. Tight money situation had turned out an important factor in favor of the spot broadcast purveyor. With limited coin available the smaller national advertiser prefers to do his other merchandising in spasmodic campaigns, buying his time in short lots and confining himself only to those spots he deems most worthwhile, a service not customarily open to him on the chains.

Drift of the previous chain daytime customer to the spot broadcasting field has also been helped along by the fact that stations have been inclined to make concessions in their card rates. These slashes in the local card rate have frequently been, and still are, lower than the price charged for the same outlets by the networks. What the local station charges for release of the spot programs it retains for itself, minus commissions paid to ad agencies and the outlet's representative, while the same station's drawback from the network's sale of its affiliate's facilities is the flat \$50 for an hour and \$25 for a half hour or less.

One spot time placing firm has worked out a combination rate for 10 stations which is lower than the network with whom it is allied charges, making it cheaper for the advertiser to buy the 10 on a spot basis than on a chain basis.

Fact that business is holding up for the spot broadcasting field is further attested to by the royalty income derived by the Music Publishers Protective Association from the manufacturers of records for broadcasting purposes. For the fiscal year ending last October the association collected from its sources around \$70,000, but judging from the rate that the royalties have poured in the past three months the publishers' organization expects to take in between \$125,000 and \$150,000 from this source, for the current year.

ETHERING L. A. HISTORY

Los Angeles, Feb. 6. History of Los Angeles will be dramatized in a series of weekly 15 min. programs going out over KJL. Paid for by a local department store.

To be backgrounded by Raymond Paige's orchestra.

Wynn Out \$25,000

Ed Wynn lost \$25,000 recently when demanding more than that from a toy manufacturer for the use of his name. After the Wynn refusal, the manufacturer turned around and got what he wanted for nothing.

Firm's idea was a new toy to be called the 'Fire Chief,' with Wynn's face to appear on the toy. Wynn advised the company it would have to boost its \$25,000 offer or he wouldn't do business.

Manufacturer then went direct to the Texaco company and arranged for use of the billing gratis on a publicity tie-up.

RADIO NAMES GOOD ONLY 1ST TIME

Nine out of 10 radio attractions whose stage value is confined to what their other reps can draw, are flopping at the box office on repeat stage engagements. Opinion of the theatre managers of experience with radio acts whose stage entertaining ability is but ordinary, is that they'll draw as a curiosity the first time but never again after they've once been seen.

Same theory has applied in the past to picture names, but theatres playing radio lights are just finding it out.

For the past two years radio names as a group have topped the names from all other fields as outside attractions for variety theatres. Those among them who were legitimate radio stars drew business for the theatres, but the majority, strictly radio people, were busts when it came to entertaining an audience in person.

All but a few of the exceptions were out of the strictly radio class, having been experienced stage performers before going ether. They were both entertainers and draws and able to draw on the rebound.

The rest tended to chase 'em away instead of drawing them back, once their other following had seen them brodie in person, theatre men say.

KEFD Back on Air With Mystic in Charge

Los Angeles, Feb. 6. KEFD, at La Juna, Mexico, just over the border, has reopened after a long layoff. 'Daddy' Rango, mystic, is operating as program director.

Rango was one of the seers on KELW, Burbank, which got into trouble with the Federal Commission for having too many star-gazers on the air.

KEFD recently went to 25,000 watts, and is set for 50,000.

OSBURN IN CHARGE

Chicago, Feb. 6. J. Howard Osburn has been placed in charge of the Columbia Artists Bureau's branch here, his principal concern being the booking of dance bands. Osburn was formerly connected with the local Spamer booking office.

Assignment of a western manager obviates the return of Neil Conklin, transferred to the New York office in December for a temporary stay.

RADIO WRONG ON ITS TALENT END

Networks, Like Agencies, Believe Talent Agents Excess—Not So Proven in Past—Not Giving Away Ideas

SHOW BIZ AND HOW!

Radio, particularly the ad agencies, aver they don't need talent agents. Agents for acts are regarded somewhat negatively all around—in advertising agencies, by the stations and by the networks' talent bureaux—and a common opinion is that the agent would do better if he attempted to sell them a live and not an act.

The agents (talent) have other ideas and their practical knowledge of show business is borne out by the experience of the Keith stage-circuit and other chains which, when they thought they could dispense with the acts' agents, found themselves sorely tried for suitable talent. For obviously, the acts to live, must constantly sell the talent he peddles and dig up new people.

Call him a flesh peddler or what one will, there's no getting around the value of a talent discoverer and talent groomer to the networks. Agents are the fountain-head of this new talent.

The idea of building programs is not their racket—that's what the ad agency is in business for. An advertising agency collects 15 and 2% on every dollar spent on behalf of the advertiser. For that they must needs render a service not

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NURSING MAIL FOR PERSONALS

With the volume of fan mail far beneath the level of previous years, mike performers have taken to nursing what letters they do get for more purr-racket than one. Several top act names have used file systems and answer this mail as diligently as their commercial paycheck correspondence. Their future personal appearance stage routes are the objective.

Motive is a mailing list for postcarding to announce that the performer is booked to play the particular town on a certain date, and hopes that the radio friend will be there to greet the hitherto unseen artist, etc. It's an angle of particular appeal to circuit bookers.

Performers who maintain the largest secretarial staff for this purpose is Kate Smith, songstress claiming the largest mailing list of any radio performer. Major item for her secretarial staff for the next few weeks will be to put into effect the postcard angle while the singer is on her tour for Public. The mailing list has also been brought into play to help plug her picture, 'Hill, Everybody' (Par), in the smaller communities.

New Coast Periods

San Francisco, Feb. 6. NBC has several new programs and a couple of renewals here. Pennzell Co. has bought Ray Permetron's Flower of the Air, recently dropped by General Petroleum; Sperry Flour Co. is going for a twice-weekly cooking school session; Parafine Co. has renewed for weeks; Spratt dog food hired Scotty Mortland and Sid Goodwin once-weekly dog chats, and Standard Oil of California renewed its symphony and Standard School broadcasts.

Rockefellers May Sponsor Television Using Radio City as Base from Which to Project See-Hear Waves

L. S. Direct Contacts

Lucky Strike has set out to establish its own direct contact with radio editors and letter-writing listeners. Function of answering fan mail has been taken from the hands of its agency, Lord and Thomas, and turned over to its own promotion departments.

Company has also relieved the agency of distributing the tickets for the Jack Pearl broadcasts at the NBC Times Square studios. Reason is that American Tobacco prefers to make sure for itself that first call on the ducks go to its distributors and dealers and to any guests they may invite.

Practical television is at hand and show biz may be surprised one day to find that the cradle of the advanced television industry will be located in Radio City, on the site of the Music Hall and the RKO Roxy.

The stage is set for the first long distance television station to be set up at Rockefeller Centre. Whether the Music Hall is changed into an opera house or whether Roxy remains at Radio City has no bearing on the new plan one way or another. Both may still happen besides.

This plan is part of a tremendous drama which has been going on for months. The biggest forces on the remains of finance power and communication are involved. Through the Rockefeller Foundation, the Rockefeller have become a constituent part of the thing, as well as the Radio Corporation of America besides others.

On the whole it's a new combine effected to replace the presently crumbling communication and present trust which has been forced to break up through Government interference.

Establishment of the television center awaits only the return to normal of general conditions so that the public might be fixed to accept the new communication system.

That communication angle is the principle purpose of the television thing, but it will also combine amusements to a certain extent. However, in the amusement realm of the television industry, sponsored advertising or advertising of any nature is to be banned.

That's because television when it is put out will be on a subscription basis, the same as customers now subscribe to regular telephone service. Besides which, putting on big enough shows to interest subscribers to pay for seeing the entertainment in their homes will run into such huge figures that advertisers will not be able to underwrite the projects. Advertisers through the subscription telephone system would have no way of controlling or depending on customers' circulation to make the presentation attempt financially worthwhile.

A simple dial system similar to that used on present telephones will apply to television reception. A subscriber will be enabled to call for any program or communicate with any part of the world just as he does on the telephones presently used.

The advanced television broadcasting is a combination of radio and wired communication. The reason that present television broadcasting is limited in distance to around 50 miles is owing to the radio transmission. With a combination of land wires, however, it is stated, television can travel any distance, depending on the wired hookups. Initial transmission is over radio and then picked up by wires.

When television finally is set for the public's use its broadcasting facilities will be limited in scope with only a specific few stations licensed for the service.

The present radio broadcasting systems look to be entirely submerged when television arrives.

McJunkin's New Mgr.

Chicago, Feb. 6. Lew Hagerman has succeeded O. H. Morris as head of McJunkin's radio department. Hagerman has been with the agency about two months, coming from St. Louis, where he was identified with KMOX and several advertising agencies. McJunkin's is contemplating an extension of its radio activities and expects a number of its accounts not now on the air to make the plunge.

GRAFT HUNT IN RADIO MATTER OF BOOKINGS

CBS network's artist bureau is slated for a shakeup over executives' dissatisfaction with the manner of grooming talent for the ether, but not collecting on it. Abundance of outside agents who have come into this chain particularly is claimed by a top v.p. to be ineffectual operation, when the CBS bureau should be the one to collect on its efforts.

The instance of a network building up a prospect and then to discover that an outsider collected heavily, is not to the chain's liking. There are other instances, it is charged, where outside personal rep benefits 10 to 25% or more from the artist's gross income.

This has created squawks and suspicions that some of the broadcasters' own staffs must be standing in with the outside agents or such a condition couldn't exist.

Although the booking offices of the chains may set the example when they outwardly charge a booking fee of 15% to actors. This is the same amount advertising agencies charge national advertisers for handling ad copy, placing it and giving general publicity service.

One-Day Personals for A&A, Film Cartoon Too

Chicago, Feb. 6. Ames 'n' Andy will depart from their traditional policy of sticking to radio only and will shortly start personal appearances in theatres. One-day engagements are being contemplated. Blackface duo was here last week for a few days, but returned to New York, where they will make a prolonged stay.

In the east the team will do the dialog for a series of animated cartoon reels, to be made by Van Beuren for Radio Pictures.

SWIFT VIGORO BACK

Chicago, Feb. 6. Swift's Vigoro, the pink pills for pale grass, will make its regular annual spring return to the ether Feb. 19.

As heretofore, Vigoro will employ concert singers of high brow classical selections. They're deciding on selections.

Moaners' NBC Buildup

Chicago, Feb. 6. NBC Artists Bureau here has taken Mobile Moaners, male quartet, under its wing. They are ticketed until Aug. 1.

1st Canadian Poll, by Toronto 'Star,' Shows Natives Want Variety Programs

Toronto, Feb. 6.

According to Canadian radio fans Kate Smith and Bing Crosby lead in popularity as singers of pop songs, Amos 'n' Andy are the foremost dialog act, Lawrence Tibbett and Jessica Dragonette lead for classic or semi-classic numbers, Jack Pearl has the best-liked comedy act, Eddie Cantor is the leading entertainer, and Guy Lombardo's Royal Canadians is the top dance orchestra.

These are the findings, not yet published of an all-Canada poll conducted by Frank Chamberlain, radio editor of the Toronto 'Daily Star.' This is the first comprehensive poll carried out in the Dominion, Chamberlain's paper having a circulation of 225,000 and being the biggest daily in Canada.

According to Chamberlain's poll, Canucks are most interested in variety programs. They tire of all-drama or all-music but musical programs are a close second in the stacks of questionnaires which it took five more a week to tabulate. Comedy programs were third, drama fourth, and sports broadcasts came fifth.

Canadians like their music, however. Philharmonic symphony received three times as many votes as the New York Philharmonic; Boston and Columbia symphonies trailed. Many people thought Paul Whiteman's orchestra was better because it occasionally does Carnegie Hall concerts. As mentioned, Lombardo leads in dance bands, possibly a choice governed by a patriotic sympathy. Whiteman was far behind but in the running were George Olsen, Ben Bernie, Luigi Romanelli, Abe Lyman and Rudy Vallee.

Forgetting their own regimental bands, Canadians are strong for the U.S. Army band, the U.S. Marine band running a close second, and the U.S. Navy band third. Goldman's band came fourth with the 48th Highlanders fifth.

Crosby Triplex

As to male singers Bing Crosby won three times as many votes as Mort Downey and Rudy Vallee. Trio, however, all showed numerical strength. Little Jack Little trails closely. Choice of foremost femme singer of pops has Kate Smith 600 up on Ethel Shutta with Ruth Etting third. Mills Brothers a walkaway in the male harmony teams and the Boswell Sisters ditto on the femme side.

Amos 'n' Andy are far ahead of Burns and Allen. Trailing are Myrt and Marge, Bea and Ned, and George and Budd. All these in the dialog class.

One local boy makes good as a foremost sports announcer, Foster Hewitt topping Ted Husing and Graham McNamee trail, with Red Foster and Wes McKnight, two Canadians, in the running. As news commentators, Edwin C. Hill and Lowell Thomas are very close but Thomas has an edge.

Four programs fought stiffly for the lead in the foremost all-dramatic program, *Fu Manchu* winning out, to be followed by *Sherlock Holmes*, the *Radio Guild*, the *Crimo Club*, *March of Time*, and *The Shadow*.

Armour from N. Y.

Indications are that the Armour show's source of broadcast will be moved from NBC in Chicago to that network's New York studios. Reason is that the commercial and its agency rep, N. W. Lewis, figure it will have a better source for talent in this city. Harry Richman has already auditioned as m.c. from the New York end. Auditions are recorded here and sent on to the Armour officials in Chicago.

Rest of the combination given a disk is a 26-piece orchestra under Charles Frevin, chief of 14 vocalists and Conrad Tobeau, baritone. Program, since dropping Sisters of the Skillet (East and Dumke) has been using different m.c.'s each week.

EAST & DUMKE—WJR

Chicago, Feb. 6. East and Dumke, who washed up two weeks ago with Armour, go to Detroit for Pontiac on a local sales test over WJR.

Terms and length of deal indefinite. Results will determine the future course.

Long Tele Pickup

Los Angeles, Feb. 6. Television fan in Houlton, Me., reports picking up W6XS, the Don Lee television station here. This is believed the longest pick-up yet for sight and sound.

Fan reports he could just barely see the picture, but got the station's audible material clearly.

PROPOSED REGULATIONS

Radio Commission's Member Submits 2 New Propositions

Washington, Feb. 6.

First use of the Radio Commission's power to regulate chain broadcasting has been proposed to commission by Commissioner Harold A. Lafount.

Proposal, aimed to prevent further duplication of programs would require consent of commission for any station not now affiliated with a network to rebroadcast chain features. Lafount further proposed that an order be adopted preventing broadcasting of two or more programs simultaneously over two more stations in same city.

No action has been taken to date on plan.

Old Vaude Gagsters With Mouldy Wheezes Find Radio an Oasis

Los Angeles, Feb. 6.

Radio is proving a harbor for the old vaude gagsters and syndicate writers who flocked here for film dialog jobs and haven't been doing so well lately.

Gagsters began to get an air break when the stations started in heavy competition with each other on vaude revue programs. Everything seems to get over and the boys are reaching deep into the trunk for stuff that was ante-dated on the stage when a four-reel silent film was considered an epic.

It's tough on the dial tuners who often have to listen to the same material over and over again. Top was reached when two Hollywood stations were simultaneously using the same race track routine which did yeoman service in vaude years ago.

N.W. Auto Shows Hop from Screen To Air for Draw

Los Angeles, Feb. 6.

Gilmore Air Circus, weekly program over KPT for the NBC coast chain, will have two successive weeks at the Portland and Seattle auto shows. Heretofore screen and some stage names were annually engaged.

Air hour will put on its show each evening over dummy mikes with the exception of the Friday performances which will be sent out for the network. Circus plays Portland Feb. 21-22 and Seattle 27-4.

Gilmore Oil Co., which commercials the hour, will foot half the bills with the two auto shows taking care of the other half.

Prior Orchestra Out As KFAC Retrenches

Los Angeles, Feb. 6.

Will Prior's orchestra of 15 pieces is of KFAC in a retrenchment program. June Parker, singer, also out.

Station is now recruiting its own 10-piece combo, mostly members of George Stoll's band. Stoll will not figure in the new setup.

KFAC has a tie-in with the 'Herald-Express' but is shortly to lose this when that daily acquires KTM and KBLW to combine the two as Hearst's first station in southern California.

Inside Stuff—Radio

NBC program department has let commercial firms and their agency reps know that this network is determined to enforce the rule about including the names of the composer and publisher of each number submitted on all musical programs. Several agencies have taken the view that checking up the names of the composers is the business of the program department. Chain report has been that either the demanded details be included in the continuity or the number will be stricken off the list on the ground that its right to performance on the air is in doubt. One jam that arose over this rule occurred between John Royal and E. B. Ruffner, latter of the Benton & Bowles agency producing staff. Program involved was the Maxwell House Showboat. Ruffner held that the info wasn't required at CBS and that it was up to NBC to fill it in anyway. When Ruffner persisted in his refusal to abide by the rule Royal took the matter to the network's chief v.p., R. C. Patterson, Jr. Letting concern the scheduled newscasting event was used last Sunday (23) night. Columbia's explanation following the report of the publishers' peeve was that the network had no intention of intimating anything.

When word of the situation reached NBC instructions were passed along to be careful about the way advance announcements on the Capitol ceremonies are framed, particularly avoiding any hint of competing with the newprints.

Dr. Hugo Rosenfeld's NBC radio opportunity, after many years unable to get a break on the air, is of striking significance because of a rivalry said to have existed for many years between Roy and Rosenfeld. It dated back to their competitive days as managing directors of opposing Broadway picture houses.

Before that, Doc Rosenfeld—Doc, incidentally a title given him by Roy—was a rival, when the latter was in charge of the Rialto and Rivoli theatres and Rosenfeld was on a bicycle between both houses as the chief batonist. When Roy left to go to the old Roxy, Rosenfeld succeeded him as managing as well as musical director of the two Public houses on Broadway.

With Roy's death his favorite maestro, Erno Rapee, intrenched at NBC, this blocked Dr. Rosenfeld as a radio m.c., particularly with Rapee also the general musical director of the network.

Coast theatres and bookers are now too keen on setting in radio entertainers as possible b.o. draws, unless the act happens to be a stand-out, with a heavy ether following. Reason given by managers is the exorbitant

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AIR LINE NEWS

By Nellie Revell

Less Exacting

Col. Patterson, at NBC, believes that a shoemaker should stick to his last, that acting should be done by the staff actors, and that executives should save their time for duties of their department. He has issued an edict restraining all executives from appearing on sustaining programs.

Another efficiency note is that the continuity writers will not be paid extra for sustaining scripts written during office hours.

'Seth' Steps Out

Phil Lord, stepping out of the 'Country Doctor' character the other night to make a sales talk, was most disillusioning. Mr. Lord had spent several years in building up 'Seth Parker' and 'Country Doctor' characters, and stepping out of them to make a sales talk was not good showmanship.

The announcer could have said it all just as convincingly.

The Warden's Public

Sue and Renee, nite telephone operators at NBC, have their own troubles every Sunday night with Warden Lawes' public. Telephone messages, immediately after the Lawes broadcast, run like this: 'Just tell Warden Lawes that Guy the Duck says that was a grand broadcast, or 'Tell the warden this is Blim, he'll know.'

Not So Worried

Jimmy Waters, former stage comedian of the 'Goldbergs' programs, isn't much worried about the depression. He's on the air six times a week, and his wife, formerly known as Clarice, the theatrical costumer, now operates a lunch room where fried chicken holds the next to closing spot.

Taking It Big

One announcer, since he became stooge to a famous comedian, has about outgrown his hat. A couple of weeks ago two old college friends from Schenectady came on him. They received plenty of formality from their former fraternity brother.

It's former because he was thrown out from both the fraternity and the college.

Agencies Palpitate

Lever Brothers, soap manufacturers, have plenty of what it takes and are looking for a radio novelty for Lifebuoy and Lux. The agencies are in a lather trying to interest them.

New Effects

President Aylesworth was showing a party of friends through the studio one night last week. Arriving at the announcers' room he walked in, saying: 'This has showmen, etc. and discarded several announcers and pages indulging in a good old fashioned game of craps. The prez endeavored to explain by saying that it was a rehearsal for sound effects.'

Going British

Harvey Watkins, for over 30 years with the Keith interests, returned from England last week to close up his American business affairs. He will take up permanent residence in London.

No Novice

Walter Preston, the new supervisor of the music department at NBC is by no means a novice on radio, having been for nine years an artist on the air and at one time owner of a radio magazine.

Short Shots

Robert Simmons will be on the Lucky Strike program Thursday night, and probably for a longer period. Bill Card left the Shapiro Music Co. last week. The Watson Sisters were auditioned at NBC. Will Rogers and Irvin Cobb will go on twice weekly for the Air Riffing Oil account. June Pursell went on sustaining last week. Eddie Miller will be heard on WOR twice this week Tuesday morning and Thursday evening. The Three Mutachios are apt to go on the air any minute. Al Cameron, of Al and Pete, has written a book of humor, and has found a publisher for it. Donald Novis gave his secretary her notice. 'Too lonely?' Helen Kane rose NBC sustaining in two weeks. Because of a severe cold, Kate Smith's stage tour has been delayed until she recovers. 'Zona Gale's 'Just Neighbors' has been dramatized for the air and will be on NBC 24 for once. 'Children's Repertory Theatre' is featured every Thursday afternoon in a six-episode dramatization of 'Uncle Tom's Cabin' over WEVD. Paul Whiteman is going to make 13 shorts. 'That automobile up, down and over 69th street was Jack Lavin taking a driving test. Last Wednesday Frankie Flinn (ABC violinist) got a four weeks' notice (no explanation). On Friday it was rescinded (no explanation). Ben Alley is already singing. 'Have you ever been loving?' Jim Elsie is a newcomer to the CBS press department. Irving Caesar is burned because he didn't get that Al Jolson continuity assignment after sitting in on conferences for weeks. Andy Poole, night m.c. of an 8-round fight, was a surprise. He is no longer chief announcer at his house. A son arrived last week. J. R. Poppel, chief engineer of WOR, left for Florida on vacation.

30-Min. Commercial Disk Using All Screen Names

Los Angeles, Feb. 6. An all-picture name cast has been assembled by Hollywood Radio Attractions to record a 30-minute disk for commercial broadcasting.

Players are William Farnum, Viola Dana, Jason Roberts, John Ince, Richard Tucker and Wallace Reid, Jr. Disk is a dramatized horror story.

Brazilian Govt. Endorses Program for Java Ass'n

Brazilian government has approved the band guaranteed broadcast of the Paul Whiteman Sunday night concert series for the Brazilian Coffee Growers' Association. Only thing now holding up the starting date is the NBC is final word from the Java group in South America to go ahead.

After NBC had lined up the station web for the coffee coffee, at the instigation of the brother's U. S. dispatch actors as 'The Voice of Europe', the question of credit arose. It was then suggested that the Brazilian government place its signature of endorsement of the bill for time and talent.

CLERK CAN'T DOUBLE; NBC DIRECTOR CAN

Chicago, Feb. 6.

Yeastfoam is practically set although the starting date is not, to bankroll a revival of the 'Keystone Chronicle', formerly an NBC Chicago commercial. Previously sponsored by Red Ransom, Fence program has been off the air a couple of years. Hayes McFarland agency represents Yeastfoam.

Some resentment developed last week among radio actors when it was learned that NBC had barred Billy Barth from the role he originally created and played in the script. Barth, employed in the NBC music library, was allowed to work in the auditions but was informed he couldn't broadcast commercially because of NBC's rule against employees doubling in programs. Several actors wondered why a music library clerk was barred from making a little extra money while Clarence L. Mencher, high-salaried production director, was allowed to displace actors as 'The Voice of Europe' in the Luxor face program and as 'The Voice of Power' in the Seal Piston ring program.

RADIO'S DOMINATION

CBS' Tale of 10 Cities Gives It Dual Edge Over NBC in P-W Annual Survey

Latest station popularity survey done by Price, Waterhouse & Co., and at Columbia's expense, gives CBS a distinct edge on the comparisons with NBC. In the 10 leading cities where Columbia and the NBC red (WEAF) and blue (WJZ) links all have outlets, the audit shows CBS favored by six cities against the red network's four. In the same spots CBS is four cities up on NBC's blue web with the score a tie in Cleveland and Detroit.

Method used by Price, Waterhouse on the survey is postal card questionnaires. Of 207,425 cards presumed to have reached their destinations only 38,369 were returned. Cards tell what station the person quizzed listens to most and what other stations they listen to regularly. This checkup is an annual affair with Columbia.

Cleveland-Detroit Tie

Columbia's audit gives it preference in New York, Chicago, St. Louis, Baltimore, Boston and Cincinnati while a majority of returned cards for Detroit, Cleveland, Pittsburgh and Kansas City reported preference for stations served by NBC's red network. In terms of population, as CBS then proceeds to show, its six cities represent a total of 13,166,066 against the 5,538,545 people in the four towns favoring the red link outlets.

Regarding NBC's blue link programs in these same towns, besides Cleveland and Detroit, the only cities not in the CBS column are Pittsburgh and Cincinnati. Again chalking up populations, Columbia gives the blue link a 3,114,552 in the six cities preferring CBS affiliates as against the Pittsburgh and Cincy combined population of 1,129,777.

RADIO'S CHAMP PESTS ARE FAN MAG BLUFFERS

Champ pests the networks say they have to deal with are those suddenly getting the inspiration to write radio fan magazines. Without lining up a printer or backing, they come looking for any and all big material available, load up with photos and leave word to be put on the mailing list. The chain is 100 that's the last that the chain press departments hear of them.

Without exception the one bid they all make a point of emphasizing is that they be in the invitation list for parties and first night broadcasts.

The network press sectors also receive an average of 30 letters a week from would-be fan mag publishers advising of their intentions and asking for exclusive articles, pictures, mats and listing on the daily mailouts. The chain p. a.'s have made it a practice to pass up these requests unless written on the letterhead of an established publisher or printer.

But because of one experience, network p. a.'s are still chary about giving the straight cold shoulder to the personal card element. Case was that of a young fellow who kept coming around for months gathering publicity handouts, but at no time producing. Head of the press department finally blew up and told the caller either to put out a mag or quit taking up the network's time and material. A few days later, the lad connected as a columnist on one of the New York papers, and as long as he lasted never forgave the airing he got from the network.

ANN BUTLER—NBC

Ann Butler, from vaudeville, is under an NBC sustaining contract for a once weekly out of New York. She'll do comedy with a straight man, Chick Harrison.

Butler was the de act Parker and Butler until the death of Bill Parker, her husband. Lately she has been working with other part-

Vocal S. A.

Minneapolis, Feb. 6.

'Sex via radio' is the new motto of Cillian Card, director for WDGY here. Announcers and male artists have been instructed to attempt to convey all possible 'sex appeal' during broadcasts.

Masculinity of voice language employed is demanded by Card, who maintains that this will help to attain the desired ends and impress feminine listeners-in. Announcers and artists are warned regarding infections of the voice and instructed to confine themselves to 'he-man diction and delivery.'

TWO PUBS LINED UP BY SCHUETTE

Regardless of the American Society's offer to revise its contract with broadcasting stations, Oswald F. Schuette is continuing to try to gain for the National Association of Broadcasters those music publishers not included in the ASCAP membership. Of the many publishers solicited by the NAB propagandist two, Superior Music, Inc., of Chicago, and M. M. Cole, song book publisher of Chicago, have agreed to make their copyrights available for free broadcasting use.

In its letter sent to Schuette Superior Music modified its authorization, by stating that the stations may use the firm's publications 'until such time as we see fit to renege the same.' Cole's transfer of performing rights came on similar specification. Before branching out into the popular field a few months ago Cole confined himself to publishing books of instruction and hillbilly tunes.

Cole's Letter

Cole's missive to Schuette, which the latter has had photostated and distributed among stations, declares that his firm has two big hits in the popular field today—'Silver-Haired Daddy of Mine' and 'Lonesome and Blue.' 'Waxing enthusiastic over the Schuette offer to procure his numbers unlimited plugs over allied stations Cole, in his letter,' further says, 'the more co-operation we get from radio stations the quicker our songs will become popular and naturally the more songs we will get out.'

That part of the music industry allied with ASCAP has expressed its surprise over the small number of on-the-fringe publishers who have so far responded to the Schuette appeal for free music.

With the music business currently in the worst state, from the sheet sales angle, that it's experienced in 25 years, the New York group has anticipated a concerted rush of small publishers to the NAB call.

\$22,500 for Kolb

San Francisco, Feb. 6.

Clarence Kolb (Kolb and Dill) has settled out of court his \$22,000 damage suit against Gilmore Oil Co. growing out of Gilmore's cancellation last August of the Kolb and Dill serial, 'The Dingbenders,' over NBC. Kolb got \$22,500 in settlement.

Kolb personally sold 'The Dingbenders' to Earl Gilmore, head of the oil concern and his hunting companion. Later cancelled the duo after 16 weeks and returned the 'Gilmore Circus' hour variety program to the air. Max Dill worked for Kolb at a weekly salary and doesn't share 50% in the settle-

HEAVY GAINS AS PRESS DROPS OFF

Chain Buyers Boost National Ether Budgets \$5,000,000 While Making Clips for Newspapers, Magazines and Outdoor Space

FEW RADIO CUTS

Los Angeles, Feb. 6.

Although national advertisers sliced on an average of between 25 and 50% from their advertising appropriations for 1932 as below that for 1931, the cuts were not particularly felt in radio. Increase in chain advertising last year totalled almost \$5,000,000 despite what is considered the toughest year of the current depression.

It's a picture of what radio is doing to other forms of advertising, with newspapers and magazines taking it plenty on the chin. With advertising budgets of the companies way below normal, radio was not asked to take a full share of the curtailment. Reaction was felt mostly by newspapers, magazines, billboards, and street car cards.

An example of how the advertisers look upon the air is Bayer Aspirin, for instance, which didn't spend a cent in 1930, but appropriated \$69,165 in 1931 and jumped to \$318,541 last year. Best Foods leaped in one year from \$95,882 to \$1,052,918; Carnation Milk from \$34,247 to \$22,677; Firestone Tires from \$108,144 to \$312,087; General Foods from \$58,690 to \$2,090,070, and Reynolds Tobacco (Cameles) from \$1,245,336 to \$2,341,206.

Standard Brands was topper for the year, spending with the two aerial networks (NBC-CBS) \$3,639,782, compared with \$2,549,512 the previous year, and only \$783,540 in 1930.

It is figured that around 30% less was spent by the national advertisers during '32 than '31. Yet this does not tell the story of those years before the big-time spenders began to shift their blurb to the air. Estimated drop for the year in magazine advertising is 85%; billboard, 40%, and car cards around 45%.

Figures for the past three years, shown in the accompanying box, do not include talent charges, which have also increased with the current competition for draw names on the ether.

In few cases as decreases shown, the figures speaking for themselves and showing, in view of the shortened appropriations, just what the advertisers think of the air as against any other form of exploitation.

Bob White Show Extended

Chicago, Feb. 6.

'Mulligan and Mulligan,' the comedy detective team recently launched over WGN six nights a week, will be extended to Columbia outlets starting today (6) in St. Louis, Kansas City, Minneapolis, Oklahoma City, Wichita, and Waterloo, Ia.

While continuing over WGN at 10:45 p. m. the programs will be sent to the sticks separately at 6 p. m.

Phillips 66 gasoline sponsors the dizzy disks who are otherwise Bob White and Don Ameche, with White author of the scripts.

Waxing 'Weird Tales'

Hollywood, Feb. 6.

Hollywood Radio Attractions, disc recording company has tied up with Popular Fiction Publishing Co. to dramatize on wax the yarns in 'Weird Tales,' monthly mag.

Fifty-two 30-minute recordings will be made, the first being 'The Living Dead.' Mag will run a full page ad plugging the air side and

Principal Chain Advertisers

(Does not include talent salaries; for air time only)

	1930	1931	1932
American Tobacco Co. (Lucky Strike)	\$84,200	\$1,650,082	\$1,851,930
Armour		268,659	283,388
Associated Oil	42,861	74,787	96,821
Barbasol		264,194	507,405
Borden Milk	50,909	40,359	131,884
Bayer		89,195	318,541
Bourjois	142,191	185,761	188,794
Best Foods		95,882	1,052,918
Brazilian Coffee	18,070	33,785	33,605
Bentley Motor		246,891	242,200
Carnation Milk		34,247	222,677
Caswell Coffee		16,877	43,874
Campana Corp.	7,387	128,688	268,377
Chappel Bros.	46,378	93,198	76,854
Chevrolet		240,899	
Chesebrough Mfr.	110,202	169,675	239,000
Cleicoat Club		150,344	180,495
Congress Cigar	285,728	278,477	383,401
City Service	337,779	405,226	407,863
Davis		53,758	246,896
D'Orsay Perfume		41,338	81,743
Enna Jettick Shoes	254,653	345,977	215,198
Eno		163,734	293,672
Firestone Tires		108,144	312,087
General Cigar	160,723	219,433	266,746
General Electric	45,351	465,247	611,760
General Foods	255,226	582,600	2,090,070
General Mills	296,282	521,234	733,156
General Motors		281,042	266,746
General Petroleum	19,260	45,000	45,813
A & P	346,313	914,606	817,124
Goodyear		124,850	427,482
Edna Wallace Hopper	16,225	243,074	424,682
Iodent	77,222	147,036	112,949
Jurgens		12,629	244,915
Kellogg	34,275	118,343	820,476
Ponds	7,779	31,758	282,195
Lambert		176,286	322,281
McKesson Robbins	56,735	228,429	193,735
Metropolitan Life	344,378	355,497	394,144
M. J. B. Coffee	6,189	83,814	83,865
National Sugar	93,373	104,468	87,108
New York Life		32,419	89,580
Oakland Motor		152,786	152,786
O. Cedar		24,954	35,955
Northwest Yeast	120,541	140,422	170,785
Pacific Borax	25,799	148,074	149,151
Pennzoil		57,692	254,150
President	1,219,465	1,488,327	1,735,300
Pillsbury Flour	41,761	99,064	85,465
Premier Malt		156,811	256,496
Procter & Gamble	255,168	499,251	1,141,128
Reynolds Tobacco	166,463	1,245,336	2,341,206
Shaffer Pen		15,979	178,058
Standard Brands	783,540	2,549,512	3,639,782
(Chase & Sanborn, Fleischmann, Royal Gelatine)			
Swift		473,842	1,735,344
Waite & Bond	132,146	258,659	268,537
Wander Co.	31,999	104,156	367,365
Geo. Wash. Coffee	26,242	220,810	307,825
Wrigley Gum	23,774	121,334	755,868
Wesson Oil		7,068	57,776
Wheatena		141,630	249,568

No Press Break, So Coast Stations Will Interview Own Names

Los Angeles, Feb. 6.

Claiming that newspapers will not accord radio names the same publicity breaks given picture celebs, the Don Lee system (CBS) will attempt to popularize its artists via weekly air interviews. At the same time the Lee stations are turning down any plugs for film people. They will insist the time previously accorded picture people to building up their own personnel.

Plan is for a weekly 15-minute interview of different ether artists. Broadcasts will be handled by Leslie Mawhinney, p. a. for this Coast chain, with Gary Breckner on the questioning end of the interviews. Announcements will go out asking the fans to send in their own questions for their air favorites.

Riehl Let Out

Chicago, Feb. 6.

Opie Riehl, one of the oldest employees of the Central NBC branch, was let out today (4). Riehl had lately been acting in a musical supervision capacity. He and Frank Mollen, now NBC director of agriculture, opened the first NBC office here about seven years ago.

Riehl was a pioneer over KDKA. Riehl had been radio manager at

NBC Reiterates 'No Opposition' Exile Penalty

Chicago, Feb. 6.

After keeping the matter under advisement for several weeks, NBC has vetoed a plan whereby actors drawing less than \$100 weekly would have been permitted to work for CBS without thereafter being ruled opposition and out by NBC. Decision to quash the hoped-for liberalization of the 'no opposition' rule means that artists must render unto NBC complete and absolute service, on the blandishments of the competitive network.

NBC officials are not disposed to discuss the matter further than to say, 'It is not practical at this time.'

No Richman Interest

Harry Richman, on the radio often enough in the past to have been heard by most everyone who would be interested, gave five auditions for radio advertisers in the past two weeks.

No one succeeded by asking the

RADIO CHATTER

East

Arnold Rittenberg, manager of Proctor's Roy theatre, doing a new series over WGY called "The Golden Treasury." Brings him before the mike as a poetry-recitationist. Supper dance at Essex House to-night (Tuesday) by Old Gold in honor of Fred Waring's band as a prelude to their O. G. debut Wednesday night (8).

Latest batch auditioning with Eddie Dowling for Beech-Nut Packing included the Gibson Sisters, Vera Burke, Reva Reyes and Len Joy combo.

Carbena is playing around with an idea for a 15-minute daytime drama on NBC's red link.

Peter Van Steeden is showing the NBC program board something he calls a "variety show."

Southern Singers are being imported into New York by Gale, Inc. Act was on WLW, Cincy, for two years.

L. G. Pacent has started a consulting engineering firm with broadcasting among his specialties.

WBBN, Buffalo, reported that it

has no exclusive station representation.

The Funnyboners (CBS) are recording for Columbia phonograph. Kellogg has renewed the Singing Lady stamper for another 52 weeks. Donald S. Shaw, NBC eastern sales chief, talks next Tuesday (14) before the Springfield, Mass. Advertiser's Club on the place of the small advertiser in radio.

Irving Grayson now in charge of Artists' Bureau, WTIC, Hartford. SI Yafe and orch playing twice weekly over WTIC, Hartford. Little Frankie's band gets 13-week contract, six days a week, playing for Prokair, hair tonic, DWRC, Hartford.

WDRG, Hartford, jumps its rates on the special low-price hours.

Collin Driggs, a theatre organist, now exclusive WTIC.

Dr. P. S. Rogers now organ broadcasting over WGY. Announcing program, too.

West

Theme song for Eddie Peabody's Saturday hour, over the NBC orange network starting Feb. 8 for 13 weeks, will be "My Song of Happiness." Tune was written by Archie Goodster at the time Peabody arrived in London some months ago.

Bob Schaffer, an on-and-offer on KFWE's "Hi-Jinks," now on the regular staff.

KMTX, Hollywood, building up on talent. Added are Jan Rubini, Adele Crane, Guido Patinari, Frank Seligred, Kolia Levine.

Sunday night half-hour sustainers at KMTX are tab edition of former successful musical comedies. Starting with "Blossom Time," station will follow successfully with "Maytime," "Irene" and "Sally." Chief singing parts are handled by James Barwood and Eva Olivetti.

After dramatizing Henry the Eighth and Queen Elizabeth for its English Coronet series, KFWE will slide a couple of sovereigns and present the life of Charles the Second in episode form. Coronets has been running a year, authored and handled by Kay Vawter Ripper.

MJB coffee is doing a lot of talent auditioning around NBC, Frisco, to brace its Demi-Tasse Revue.

KFRC, Frisco, using occasional slot act to inject new blood into its local and chain programs. Without adding to its regular staff station has been using Joaquin Garay, Betty Kelly, Tom and Dudd, and others.

Mid-West

After Feb. 8 Bulova will no longer tell WMAQ, Chicago, listeners what time it is.

Harold Foreman, formerly with Blackett-Sample-Hummert, now with Chicago studio of World Broadcasting.

Art Gillham, "whispering pianist," not broadcasting at present.

Harry Steele, WLS newscaster, names Hal Session as a future son-in-law.

Old Pappy (Cliff Souhier) back on WMAQ, Chicago.

Myrt and Marge parted the Chicago radio editors, and 68 others.

Jean Paul King ringmastered the entertainment at the Apollo Lodge when Joseph Koestner, NBC, took his third degree.

Far Spark Plug is radio-conscious for a Chicago airing under McDun-kin auspices.

Jo Keith has a deal with WGES, Chicago, to give his pupils a weekly hearing Saturday at 11:30 p.m.

Charles Freeman's Institute Players, Little theatre champs of Chicago, was the first of 23 similar groups that will take the ozone on KYW.

Harold Stokes, who talks a song, is also a composer on the side.

Bill Farren Out

Pittsburgh, Feb. 6.

After three years as KDKA's sports reporter, handling station's Teaberry gum commercial during that period, Bill Farren has been let out as a result of differences with the advertiser. Succeeded by C. A. Wakeman, until recently in charge of KDKA's kiddie programs. Sammy Fuller has been assigned to take over Wakeman's former duties.

Rice So Hot at Berle May Take A Legal Shower

Incensed at Milton Berle's lifting of a gag he wrote for Weber and Fields, Andy Rice, librettist and now chief comedy contributor for Jack Pearl's Lucky Strike programs, has consulted Julius Kender, the lawyer, with a view to possible legal action. Rice contends that the etherization of any material to perhaps as many as 15,000,000 people works limitless damage on such lifted material, and yet there is no form of measurement as to its value.

In a letter which Rice wrote Berle, the former book author of several "scandals" and vaudeville acts, observes:

"When the theatre was an institution, actors were ethical and it was their pride to use only their own material, and the cheap choosers, or to give that species the true title, 'Thieves,' were condemned by both the honest actors and the booking managers. Today the theatre in its hunger to survive is not concerned about the source of material as long as actors using this material secure laughs. This state of affairs is beyond my power to correct, but I will fight for what is my property regardless of cost." Rice also advised Berle he sent copies of his letter to NBC, CBS and "Variety."

The lines which Rice created and claims Weber and Fields paid him royalty for, and which Berle recited on the Fleischmann program of Jan. 19 are: "We will soon have machines where you'll drop in a nickel and out will come a wife. But we want machines where you drop in a wife and out will come a nickel."

EXTEND ON 'CHANDU'

Add Another 13 Weeks as Beech-Nut Seeks New Program

Beech-Nut Packing has decided to switch the station lineup on "Chandu" and continue after the recorded serial for another 13 weeks beyond March 3. Outlets scheduled to carry the show after this date will only number 23.

Wedded from the revised station group are spots where the program hasn't proved profitable. Other outlets are being eliminated temporarily to allow the numbered installations on still other stations to catch up with them.

Firm, meantime, will continue scouting for a network show of musical comedy genre to supplement the spot broadcasting. On the basis of the latest batch of contracts let out to stations Beech-Nut, at the end of the added 13 weeks, will have spent close to \$1,000,000 on the "Chandu" serial. It has already run almost a year.

Court Helps Medbury

Los Angeles, Feb. 6.

Modification of an injunction against John P. Medbury, ordered by Superior Judge E. Wilson, permits the writer to continue his broadcasting and his work for King Features and newspapers.

Under his CBS contract, Medbury will have the title of "general master of ceremonies, and will be spotted on several sustainers as well as the Old Gold hour. Injunction had been granted to Walter Rutler, film man, who sought to have Medbury prohibited from working for anyone else while under contract to him.

Coast Stations Airing Thrillers Are Spanked by Religious Element

Hard on V-P's

M. H. Aylesworth's early to work habits, as president of NBC and RKO, has cost him the radio network's v. p.'s scowling at the morning mail before 10 a. m. It's also their only chance to see or be seen by the head man.

Aylesworth's routine gets him behind his NBC desk around 8 o'clock going later to RKO.

The network v. p.'s found it embarrassing meeting their prez on his way out, so one by one they're catching those earlier trains.

Los Angeles, Feb. 6.

Coast radio stations, particularly hot at present for the crime thriller serial, are becoming the targets for the religious press and reform bodies and individuals. They claim the serial cliff hangers are inciting crime among children. It's the same brand of brickbat that is aimed at films every so often.

Almost every station around here is dishing out the dime novel type of fodder, with hundreds of letters pouring in daily telling how Johnnie might grow up to be a burglar unless this crime stuff is eliminated.

Along with the kicks are those for the stations having daily news broadcasts. The air is no place for crime news, so the letter and editorial protesters claim.

While the thriller objections are causing some concern among the other men, the protests against crime news are not. Either operators sense the newspapers, which make capital of crime, as being behind the latter protests.

Oil Renewal

Sinclair Oil has renewed for its minstrel show for another 48 weeks over NBC.

LEON BELASCO

N.B.C. C.B.S.

Wed. Mon., Thurs.
9:30 P.M. 11:30 P.M.
Woodbury Hour and Saturday

TONIGHT
AMBASSADOR HOTEL, N. Y.
Sole Direction HERMAN BERNIE
1610 Broadway, New York

LEONARD HAYTON

and His
CHESTERFIELD ORCHESTRA

SIX NIGHTS WEEKLY
(Except Sunday)

Via
Entire Columbia Network
9 P. M. (E.S.T.)

BURNS & ALLEN

Dir.: WM. MORRIS AGENCY

CHIPS

4 Boys and a Guitar

COLUMBIA BROADCASTING SYSTEM

Annual Appreciation
Shows & Concerts
Will be held at
795 Seventh Ave. New York
9:15 P.M. Mon-Thurs.

RUTHETTING

GLORIFYING THE POPULAR SONG

CHESTERFIELD Program

COLUMBIA-COAST-TO-COAST NETWORK

FRED ALLEN

Management
WALTER BATCHELOR

BATH CLUB REVUE

WABC

LOU KATZMAN

And His LINIT ORCHESTRA

THE SHORTEST DISTANCE
Between two points is a straight line.

THE SHORTEST DISTANCE
Between the certainty and uncertainty
of your future is ANNUITY INSURANCE
as planned for you by

Jules Heusinger

INCORPORATED
1654 Broadway
NEW YORK CITY

Information Without Obligation
to Radio Folk

JACK DENNY

AND ORCHESTRA

WEAF WABC

Waldorf-Astoria Hotel
Victor Records
Lucky Strike Dance Hour
Whitman Chocolates

WJZ WOR

Management M. C. A.

PAUL WHITEMAN'S

NBC Network - Baltimore Role:

RADIO STARS

JACK FULTON

IRVING TAYLOR

RED WENZIE

RAMONA

JOHN RHYTHM BOYS

JOHN RHYTHM BOYS

JOHN RHYTHM BOYS

JOHN RHYTHM BOYS



Out of the Red With Redman!

\$31,000.00 ON THE WEEK AT

THE METROPOLITAN, BOSTON

- and credit goes to

DON REDMAN

**AND HIS
ORCHESTRA**

"How'm I Doin'?"

**It's the same story every-
where — in theatres, in
clubs and in ballrooms
alike — out of the red
with Redman!**

BRUNSWICK RECORDS

Booked Through

**COLUMBIA
BROADCASTING
SYSTEM**

Personal Management

THOMAS G. ROCKWELL

of

Mills-Rockwell, Inc.
ARTISTS REPRESENTATIVES

799 SEVENTH AVENUE · NEW YORK CITY

CIRCLE 7-2384-S-6

WEATHER AIDS BOSTON; DON REDMAN STIMULUS

Boston, Jan. 23. — April weather gives a joyous change in business, almost all the pictures and combination houses benefiting. There had been fear of a price war, slashing to be started as stimulus to downgrade figures. Sudden upturn with slight of bins, skies again brings sigh of relief. Only cutting done was when four outlying Public houses' reduced from 40 to 25c. No signs at the moment of downtown getting done of this drastic remedy.

Met and Keith's feel throbbing pulse of better business this new week. Met's Harlem revue on stage, with Don Redman and band featured, is a big draw. Looks like big \$12,000. Don has the marks of a great box-office figure. Ours, so the Harlem funsters say, is credited with Met's prosperity.

Keith's due to Valentine's celebration of 'The Mummy', likewise enjoys big biz. All picture houses just better than recent average.

Estimates for This Week

'Alimony' (RKO) (4,000; 30-40-55).

'For Me' (U) and vaude. Last week, 'No Other Woman' (RKO) and vaude.

'Lil' (U) and vaude. Last week, 'No Other Woman' (RKO) and vaude.

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from
VARIETY

← Hey, Hey! "

Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York and Chicago.)

New York City

NBC
(Stations WJZ-WEAF)
711 Fifth Ave.
Plaza 2-1900
M. H. Aylesworth, President.
Richard C. Patterson, Jr., Executive V.-P.
G. C. McCalland, Asst. to the President.
John Elwood, V.-P.
A. L. Ashby, V.-P. and Gen. Atty.
George Hughes, V.-P. on Artists' Service.
John P. Royal, V.-P. on Programs.
Roy C. Wimer, V.-P. on Sales.
Frank Mason, V.-P. on Public Relations.
Lewis MacDonagh, Secretary.
Mark J. Woods, Secretary.
H. P. McKee, Auditor.
H. P. Kelly, Asst. Auditor.
C. W. Horn, Gen. Engineer.
Frank Mullen, Agricultural Dir.
J. Carlos Almondo, Evening Operations.
Bertha Brainard, Program Mgr.
G. W. Paros, Operations.
R. J. Telfern, Asst. to Treas.
D. S. Tishli, Sales Mgr.
Department Heads
Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Selvis, Music Library.
W. D. Braham, Purchasing Agent.
John R. Carey, Service Supervisor.
O. H. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Whitcomb, Mgr., Radio Relations.
Paul P. Peter, Mgr., Statistical Dept.
O. W. Johnston, Mgr., Press Relations Dept.

Quinton Adams, Mgr., Electrical Transmission Dept.
B. F. H. James, Sales Promotions Mgr.
CBS
(Station WABC)
485 Madison Ave.
Wichersham 2-2000
William S. Paley, President.
Edward Klabner, Executive V.-P.
Sam Eichel, V.-P.
Hugh Kendall Boice, V.-P. in Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.
M. R. Burton, Treasurer.
Karl Knips, Sales Mgr.
William H. Frutin, Asst. Sales Mgr.
Julius S. Seeshak, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohen, Technical Dir.
Paul W. Keeton, Sales Research.
John J. Karol, Market Research.
John S. Carlisle, Production Mgr.
Frederic W. Hill, Educational Dir.
John Mattfeld, Music Library.
Merlin Fraser, Editor, Continuity.
Ferdin R. Parsonnet, Dramatic Dir.
Harriet B. Glover, News Broadcasting.
Ralph J. Wonders, Mgr., Artists' Bureau.
(Continued on page 32)

Sat. Nites Off

Lucky Strike's cancellation of its Saturday stanza, effective with next week (18), will leave NBC's red link, WEAF with but a single commercial for that weekend evening's round of the clock. Account remaining in the Oldsmobile half-hour whirl with George Olsen, Gus Van and Ethel Shveta.
Operetta revival affair, with John Halliday and Gladys Rice, which gets its final broadcast this weekend was started last September.

DOWLING, BAKER OR COOK?
Eddie Dowling has Phil Baker and Joe Cook competing against him for the Beechnut Packing program slated for NBC. Network is doing the routing of the three shows for the account.

On the Phil Baker sample NBC has brought together Leon Belasco, Andrea Marsh and the Three Graces harmony team. Paired with Joe Cook are the Anson Weeks orchestra, Irene Taylor and a femme harmony trio.

Conne Heads Columbia Phono's Talent Dept.

Ed Conne, former program builder at Sound Studios, becomes head of Columbia Phonograph Co.'s radio program, talent and transcription departments as a forerunner to Columbia trying in more directly with the Columbia Broadcasting System. This Col. Phono and CBS hookup, if effected again as is expected, will be a resumption of what was an original idea similar to NBC's take-over of the Victor Talking Machine Co. which has since become RCA Victor.

The need of both the major networks for recording facilities, especially for commercial broadcasting records (or electrical transcription, which is the trade label), becomes necessary due to the prevailing split network conditions in the radio field. Time facilities from coast to coast are not often cleared to suit the advertiser, who must therefore contract for spot broadcasting facilities in the closed territory through the medium of the electrical transcription. These are chiefly records of the programs as originally broadcast and shipped out to the desired points of etheral coverage for subsequent day or night-time broadcasting at the hour when time facilities are open.

Bert Squires remains in full charge of all radio station contacts, including the placing of time, and Ben Selvin, general musical director, is likewise at the musical helm of Columbia's commercial disk and radio record "cannings."

With Conne, Al Boasberg is going to Columbia on an arrangement whereby all Columbia Phono's radio will have their material authored by Boasberg for broadcasting purposes.

The new talent bureau under Conne will have first call on Columbia's recording artists — with exceptions such as Vallee, Cantor or others already signed — and all deals will include a dual arrangement for disks and broadcasting purposes.

Howard Lands Another

Tom Howard has been picked by Best Foods as the comedy headman for the "musical grocery-store" affair its debuting on NBC's red network (WEAF) March 3. Balance of the cast has Jeanne Lang and George Shelton as Howard's straight man, and a quartet featuring Scappy Lambert. Contract is for a minimum 13 weeks.

Howard until two weeks ago was on the Chesterfield payroll, with the ciggie account cancelling at the end of his initial round of four weeks.

Cutting on Auditions

Ernest Cutting has been shifted out of NBC Artists' service to take charge of all auditions cleared through the network's program department. Cutting's previous assignment had him scouting vaude material for the artists' bureau and also booking the indie houses. Ruby Cowan continues as the artists' service's contact on the Monday night audition finals held before execs from the various departments.

WILLIAMS DEBUTS FEB. 24

J. B. Williams' shaving cream debuts on NBC Feb. 24 with a weekly half hour session framed around the Jack Denny orchestra and the Three Public Enemies comedy harmony team. Station link takes in WEAF, WEEL, WTIC, WJAR, WTAG and WCHS.

Radio Reports

(Continued from page 38)
each instance mentioning dates, places and the circus in which the incident occurred. On one program caught, Lang told of Mary, the elephant and the way she brought the rampaging elephant, Chief, under control after he had gone berserk, and cut a wide swath of destruction while the Robinson circus was playing a Maryland town back in 1880.
Sound effects, principally the trumpeting of the elephants, are used here with great ingenuity. Instance was also telling of a smart order, the highlights graphically filmed and the swift pace building up to a smacking climax. For the promotion angle, the commercial has adopted its own variation of the Lone Wolf Tribe and Pirates Club idea. Here the secret club is called the Jolly Junketeers, with the usual kid involvement via secret passwords and multiple ranking of membership used to spur them on to mailing in the product wrapper. Odeon.

First All-Canadian Broadcast Brings on Flock of Complaints

Ottawa, Feb. 6.
The first All-Canadian broadcast under the direct auspices of the Canadian Radio Commission wasn't so hot. Complications developed for the Commission on complaints of organized labor that non-union musicians had been utilized and there was a further protest from the Province of Quebec because more of the French language was not used.

This first program was a band concert from London, Ontario, by the Royal Canadian Regiment band which is a part of Canada's permanent army and, therefore, cannot be unionized. The concert was sent through 30 Canadian stations from coast to coast.

The Musicians Union, affiliated with the American Federation of Labor, immediately protested that an army band should not compete with civilian musicians, many of whom were unemployed. Then came a complaint from the All-Canadian Congress of Labor and the National Musicians Union, Ottawa, that the Radio Commission was discriminating in favor of foreign-controlled unions. The Canadian Congress called upon the Government to decide whether broadcast would be controlled by the Radio Commission or the American Federation of Labor. This was followed by a protest from Quebec with regard to the use of French, this language being official along with English under Canadian statutes.

Phillippe Casgrain, Federal member for a Quebec riding, raised a question in the House of Commons regarding the percentage of French speaking employees of the Radio Commission and the intention of the Commission with respect to the use of the French language.

On top of all this commotion, the Canadian Government brought in estimates for the current year in which \$1,000,000 is included for the use of the new broadcasting tribunal. This appropriation was merely entered on a bloc and now the newspapers are asking how this money is going to be spent because the press is not particularly enthusiastic about radio broadcasting anyway because of its competitive nature.

It begins to look as if Chairman Hector Charlesworth of the radio tribunal will be earning his \$10 grand per annum.

RELIEVED OF GUARD DUTY

CBS Producers Turn Ringmaster Job Over to Announcers

So that staff producers will have more time to conceive new ideas and conception of programs assigned them, Columbia has relieved these men from soldier duty at the studio. From now on it will be the announcers who do the back seat driving and see that the periods start and end according to the clock and that everybody is on their toes, etc.

Rearrangement of routine, declare execs, will leave the producers without an alibi for their complaints that they have been loaded down with too much detail to do right by the programs assigned them.

At NBC the producers' duties stand as is. That network holds that a producer is a producer and an announcer an announcer, and never the twain shall be able to blame each other.

Applications Denied

Washington, Feb. 6.
Two applications seeking facilities of four stations in vicinity of New York City, WCDA, WMSG, WBXX, New York City, and WAWZ, Zarepath, N. J., were denied by Radio Commission Friday. Renewals of licenses of all four stations were granted by Commission.

Alfred Kleindienst sought permission to operate WORC-WEPS, Worcester, Mass., with 250-watts on 1350 kilocycles, same frequency now used by four stations mentioned above with 100-watts each. Commission ruled that increase of power for WORC-WEPS was not necessary to air service in Worcester and that WCDA, WMSG, WBXX and WAWZ were offering satisfactory service.

Other applicant, Louis Reis, sought facilities of WBXX and to set up a new station in N. Y. C.

Smashed Jolson's Record

At the Chicago

Easy Aces

First Personal Appearance

The Record With

"Avalon" On One Side

And

"Swanee" On the Other

Direction - Sam Bramson
Wm. Morris Office

morton a. milman

circle 7-2525
-2580

CHARLES ALTHOFF

Variety, New York

CARUSE'S CHORUS

TEN CANARIES TRAINED BY GRACE GREENWOOD TO HARMONIZE WITH MUSIC
Four hours on NBC Networks

GENE ARNOLD

Writer and Interlocutor

GREATER SINCLAIR MINSTRELS
Monday's 8 P.M. CST—N.B.C. Network
THIS WEEK (Feb. 4), RKO PALACE, CHICAGO

CHAUNCEY PARSONS

PREMIER TENOR

SINCLAIR "wenr" MINSTRELS

THIS WEEK (Feb. 4), RKO PALACE, CHICAGO
Each Mon., 8 P.M. CST—N.B.C. Network
"Songs for Sale"—WIBO Address Plaza Hotel, Chicago

CLIFF SOUBIER

(OLD FAFFEY)

SINCLAIR "wenr" MINSTRELS

Monday's 8 P.M. CST—N.B.C. Network
THIS WEEK (Feb. 4), RKO PALACE, CHICAGO

JOE PARSONS

RADIO'S LOW VOICE

SINCLAIR "wenr" MINSTRELS

Monday's 8 P.M. CST—N.B.C. Network
THIS WEEK (Feb. 4), RKO PALACE, CHICAGO

"MAC" McCLLOUD

"Mamma's Little Red-Hot—Yas Suh, Das-Ah"

SINCLAIR "wenr" MINSTRELS

Monday's 8 P.M. CST—N.B.C. Network
THIS WEEK (Feb. 4), RKO PALACE, CHICAGO

FRITZ CLARK

That Sentimental Son of the South—My Mammy Calls Me Tea-Boon

SINCLAIR "wenr" MINSTRELS

Monday's 8 P.M. CST—N.B.C. Network
THIS WEEK (Feb. 4), RKO PALACE, CHICAGO

HARRY KOGEN

GUEST CONDUCTOR

With GREATER SINCLAIR MINSTRELS

THIS WEEK (Feb. 4), RKO PALACE, CHICAGO

Charity Begins at Home, Says NBC in Protecting Rep of Performers on Air

There's a limit to the degree radio performers may be stigmatized when they're characters in an air drama. The broadcasters are protecting them from being pictured as saps or yeggs in ether scripts. Distributor of Blue Coal found out about this when NBC got through tamping with its 'The Shadow,' mystery program, last week.

NBC wasn't crazy over the crime story anyway, and at first was for quashing it altogether. Commercial vigorously protested against having the sketch tossed entirely into the discard and it was finally agreed that an ending to the yarn be devised to soften character of the crooner involved.

Story was titled 'The Radio Tip-off,' telling of a series of home burglaries which occurred at exactly the same hour each night. Developed that this was the hour that a crooner, Oliver Wendell, was on the air and that the warbler was the tipoff for the yeggs. Victim

ABE LYMAN

AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.

COAST-TO-COAST

WABC

VINCENT SOREY

Creator of the
Gauchos Program
And Many Other Superior Programs
CBS Sunday 11 P. M. WABC

Trade Maker

Tom Noonan, the Chinatown Mission evangelist, on WMAA and a small Philly station have doubled the Adams hats' output. It is claimed, sending that pop priced men's chapeaux chain from \$1 to \$6 stores during Noonan's ether ballyhoo.

Noonan is being handled for vaude by Cliff Clifton, with a presentation built around a colorful Chinatown underworld setting and Noonan's work in the dregs of a picturesque locale.

picked would be some woman who had written in asking him to sing her favorite number, with the assumption here that during his program she would be sitting glued in front of the loudspeaker. Secondary mob were tipped by the singer's song titles on his program carried in the local papers. Sample would be 'At the End of the Cobble Stone Road,' 'By the Symamore Tree,' 'In Just a Little While.'

Climax of the story had the cops cornering the burglars and tying the crooner to them. But to comply with the network objections the ending was twisted around so that the warbler turned out to be a dupe of the gang, his manager having arranged the titles and being the real tipoff.

In any case, NBC has established some sort of a limit as to how far a continuity writer can go on marking down radio performers in lieu of what the influence may be on a gullible public.

Armour Undecided

Chicago, Feb. 6. Armour's Friday night half hour lately vacated by East and Dumke is still unsettled. Auditions are in prospect. George Price held the spot one Friday and Julius Tannen, twice.

TOM WALKER'S SALARY WENT TOO MANY WAYS

Cincinnati, Feb. 6.

Tom 'Fats' Walker, Negro, and his hot piano are no longer heard over WLW, but he is filling a few theatre dates booked by that station's artists' bureau. Walker was on the Croesley 50,000 watter for three months. His ether exit occurred last week and concerned differences over a commish split with Phil Ponca, New York agent. With a small orchestra, billed as the Rhythm Club, Walker built up a large following in short time among listeners of the 'nation's station.' His broadcasts for WLW were on sustaining periods, the pay for which is reported to have been less than he received for personal appearances.

Besides the divy with his agent, Walker's theatre money was also cut up with the Croesley booking department.

Local Air Reviews

Cincinnati, Feb. 6.

Reviews of first run pictures and plays current in legit houses here are being broadcast by WCKY, 5,000-watt station in Covington, Ky., across the Ohio River from Cinncy. Reviewing is by Elmer Dresman, who recently joined WCKY to handle publicity and continuity. The reviews are blasted during a dinner spot a day or so after the openings of the films and shows with no favoritism for the box office. Dresman putting it on the line for tickets to all amusements treated in his verbal shots. At one time the air crack was editor of theatricals and city editor of the 'Post.'

Cosmetic Renewal

Wildroot cosmetic has renewed its Sunday matinee quarter-hour for another 52 weeks over NBC. Period continues with Vee Lawnhurst and John Seagle sharing the entertainment assignment. Release link stands as is, the basic red (WBAF) and orange networks plus KOA and KYDL.

Tossing It Around

Chicago, Feb. 6.

Paul Whiteman's 45-minute Sunday concert over NBC got step-child treatment. First 15 minutes was over WENR, second 15 minutes was not broadcast, and final 15 minutes came in over WMAQ. New Quaker Oats 'Dick Daring' commercial messed up the schedule.

This is believed to be the worst instance of its kind on record.

Newsreel Lad's Memoirs With Full Casts for CBS

Chicago, Feb. 6.

Norman Alley, for 25 years an international newsworld cameraman, and, presently back in Chicago as picture editor of the 'Herald-Examiner,' will go on the air over Columbia. 'Program will be in the form of Alley's memoirs of historic events and news highlights he covered with his camera. Much the same as 'March of Time' but dealing with past, not present.

Incidents will be dramatized with actors, music, sound effects, etc., with Alley acting as commentator while supposedly taking his pictures. Program is now being rehearsed at Columbia here and a sustaining outlet will be given with an oil company for a bankroll doesn't go through.

Winchell Renewed

Jergen's has optioned Walter Winchell as its radio chatterer for another 13 weeks to continue over WJZ Sunday nights. This winds Winchell up June 4, as Jergen's doesn't advertise during the summer. Mrs. Winchell and Gloria, their baby, are in Miami Beach. Columnist may leap south any moment which may mean he will have to be picked up by remote control while away.

Al Jolson did the remote thing himself for two weeks in Miami, paying the line charges himself. Jolson returned to New York Sunday (5).

TEXACO SAYS NO STAGE BROADCAST FOR LOEW

Texaco has turned thumbs down on any commercial broadcast from the stage of the Capitol, New York, during Ed Wynn's engagement there week of Feb. 10. Oil company declares the expenses of a remote control theatre broadcast would run too high, besides which some unforeseen breaks might occur in the way of poor acoustics, echoes, etc., to mar the program.

Wynn's theatre broadcasts on the road, in conjunction with his 'Laugh Parade' dates, were okayed because the proceeds went to charity, the advertiser states, and there was no regular performance of the show those nights.

The stage broadcast advertising was one of the reasons why Loew booked the Wynn show at the record flat stage salary of \$20,000. Circuit says it will be content with mention of Wynn's Loew stage bookings in his broadcast from the NBC Times Square studio, which has been sanctioned by Texaco.

"THE GREATEST TRIO ON THE AIR"

"Two girls and a boy that skate and sparkle with red hot music and song for the envy risers."

(AIRCASTER)

DON-HALL TRIO


COAST TO COAST
WEAF SUNDAY 10 P.M.
WJZ 7:30 A.M. Every

Mon., Tues., Wed., Thurs., Fri., Sat.,
Mgt. M. Gale, 151 W. 48th St., New York

"SWEETHEARTS OF THE AIR"


MAY SINGH PETER
BREEN and DE ROSE

ENTERING 10TH YEAR OF RADIO
Mgt. NBC Artists' Bureau



SPOT

AND
WHAT A SPOT!



LIGHT!!!

ANOTHER STEP UPWARD FOR

EDDIE PEABODY

Opening Feb. 8 (Every Wednesday Night 7:30 to 8, Pacific Time)

The SAFEWAY PROGRAM over NBC

Orange Network

THIRTY MINUTES OF PEABODY

AS USUAL
MARCO
WAS RIGHT

STILL

KING OF THE BANJO

AND
DON GILMAN
AGREES

THREE MONKEYS FOR \$300

Cantor-Jessel

Vaudshow's 45G 1-Niters 1st Wk.

Eddie Cantor-George Jessel's \$2 top variety road show, playing percent one-niters in large capacity picture and legit theatres and auditoriums on the Williams Morris office bookings grossed \$45,324 on 10 performances in seven towns last week, its first week out.

Show opened Feb. 28 at Springfield, Mass., and followed with successive one-niters in Rochester, Albany, Buffalo, Pittsburgh, Reading and Richmond, Va. Highest one-night figure of the week, \$3,770, was drawn in Richmond Friday (3) in a house snowed out.

Top all over is \$2 at night and \$1.50 matinees, with reserved seats for two shows a day in each town. Troupe comes in on a guarantee under local sponsorship. In Rochester and Albany the theatres played were RKO's vaudeiliners, both dropping their regular policy for the Cantor-Jessel one day's engagement.

Route takes the show through the south for two more weeks, winding up Feb. 20 at Palm Beach, Fla., where Cantor will be on a guarantee while deciding whether to continue on the road or return to New York. Bill commissions, besides the headliners, Benny Meroff's band, Collette Ryan, Bobby Boxley, Jack Holland and June Knight, Four Abboters and Gordon's Dogs. The acts are on straight salary except Cantor and Jessel who share as partners with the Morris office.

Louis Epstein and Garrett Cupp are working ahead of the show on money arrangements and exploitation. Robert Milford is back with it.

HOW SANDY LANG MET JESSE JAMES THE 2D

Minneapolis, Feb. 6. Sandy Lang, with his company of three, found himself working for practically nothing at the Orpheum here last week as a result of a slight automobile mishap, experienced en route to Minneapolis from Chicago. His tale of woe concerns a gyp at Baraboo, Wis., when one of the three girls in the act, driving the Lang car, upon entering a filling station skidded and knocked down a light post.

The filling station proprietor said it would cost Lang \$167.40. The performer asked for an opportunity to go out and buy a post himself to replace the damaged one. Lang states he could buy the exact duplicate and have it installed for \$14.

The filling station proprietor insisted upon the \$167.40, and the Baraboo city attorney, said to be a one-time lieutenant-governor of Wisconsin, sided with his fellow townsman in the dispute which ensued. Lang was told that if he didn't come across his new car would be attached and he would have to remain in Baraboo to fight the case. As he had to be in Minneapolis the next day under a play or pay contract, this was out of the question, so he forked over the \$167.40.

This took almost all his money, so he asked for the loan of \$10. Before making it, the filling station owner required Lang to leave his \$100 watch in escrow for security. Then Lang found it would cost \$12.75 to repair his automobile, so he had to telegraph Manager M. C. Park at the Orpheum here for \$20 to help him to reach the theatre.

WATKINS' NEW P. O. ADDRESS

Harvey Watkins and the missus sail tomorrow (Wednesday) on the 'Leviathan' to establish permanent residence in London. Mrs. Watkins was born there.

Watkins was an old Keith booker and manager. He was last at RKO's Flushing as manager.

YATES FOUND OUT

Vaude Producer Experiments and Is Back In Pic Again

Irving Yates, former vaude producer, who has been in the indie picture biz for the past year, got a yen for the old field last week. Figuring he'd find out what's going on, he submitted the Lee Twins, dance flash, to RKO.

Last year the act was booked by Yates for \$1,250. Last week's best offer was \$20 from RKO for a Sunday at Lynbrook.

Yates lost his yen on the spot, and now he's back in the picture biz.

RKO 'Obligation Acts' Taken Over By Loew Circuit

RKO and Loew booking offices have formed a friendly agreement whereby the former can dispose of some of its numerous 'obligation acts'. These are acts to which RKO has issued contracts for time that it can't deliver in its own houses.

Thus far, shifted from RKO to the Loew-vau de book, are Britt Wood, Bob Ripa, Leon Janney and Molly Picon. The acts are obliged to accept the Loew dates in lieu of cancelled RKO bookings, since the RKO booking contract states an act must play where it is sent in the event of a change in the original dates.

Many acts have voiced their objections to the RKO-Loew lateral pass in which RKO sets itself up as their Loew agent, but nothing can be done about it. Another objectionable angle involves salaries. Acts will often take a cut in return for a guarantee of 10 weeks or so from RKO. Under the switch they are compelled to accept the cut salary for a couple of Loew weeks also, despite that they may have turned down the same Loew dates when previously offered them direct by Loew at the cut figure.

RKO is not only cutting their salaries for its own advantage in its own theatres, but all over, the acts contend.

The RKO agents are also affected in a reverse manner, since they lose their commission on RKO's Loew bookings, unless the acts care to pay out the commission themselves.

'DESPERATION STAGE' OF VAUDE EVIDENCE

Minneapolis, Feb. 6. The 'desperation stage' in the vaudeville booking situation is indicated here this week, by the lengths to which Orpheum performers are going in an effort to obtain employment.

Bill Trelack, formerly m. c. with Fanchon-Marco, jumped 3,000 miles from Los Angeles with his company of two for a single week at the local Orpheum and the 'hope' that this booking would open the way for more time.

Estelle Taylor and her two people jumped here from New York, more than 1,000 miles, to play the one week. She, too, 'hopes' for further time.

Neither act connected with further time excepting Trelack's single week in Omaha.

Rose Revue with Brice, Holtz for N. Y. Palace

Martin Beck and Billy Rose are plotting a revue for the RKO Palace on Broadway. Rose to do the producing with special songs and authors, girls, etc., but more along variety lines.

Rose's wife, Fannie Brice, and Lou Holtz are discussed for the comedy leads, with production to start as soon as possible, according to plans.

EVIDENCE OF RKO INCOMPETENCY

Company's Theatre Man Replies to Martin Beck's Request—Beck Defending His Booking Head, Godfrey, Told to Leave Booking Office

BECK'S SHARE OF FLOP

Worst part of the worst year in the history of vaudeville is nearing an end. George Godfrey goes out of the RKO office as its vaude booking head next week at the insistence of every important executive in the RKO theatre organization but one, Martin Beck. The latter has been solely responsible for Godfrey remaining as long as he has, with Beck now admitting that he can no longer 'swim against the tide'.

Beck himself may make it 100% if making good on a threat to the circuit's theatre and departmental heads. If Godfrey goes he goes too, said Beck. They silently agreed.

Beck picked Godfrey to head the booking office just a year ago and supported his booking head and his policies to the finish. While to the rest of RKO as well as to most of the vaude business a conclusion to the Godfrey regime now amounts to a necessity. Beck maintains Godfrey's only weakness is a poor personality. As for his performance in the booking office, in Beck's opinion, Godfrey is capable, conscientious and a hard worker.

There is no evidence to support the charges of incompetency made against the booking office. Beck contends. His defense of Godfrey has always included the statement that until evidence to the contrary (Continued on page 46)

L & L JUDGMENT

Coast's Mgr. for Agency Couldn't Collect Balance of \$650

Los Angeles, Feb. 6. Charging that Lyons & Lyons defaulted on the last \$550 of payments in settlement of his contract, Rex Bailey, former Hollywood manager for the agency fled L & L's confession of judgment in Municipal court here, as provided in his settlement.

At the time Bailey left the agency he made an agreement whereby he was to get \$1,750 in settlement of the remaining six months of his contract, and the \$500 in back salary owed him. He was to be paid at the rate of \$100 a week, but if any payments were delayed he had the right to file the confession of judgment against the agency.

Zagon and Aaron represent Bailey.

Joe Caltes Lands

Hollywood, Feb. 6. Joe Caltes, he of the Caltes Brothers, who came out here to lay off with Jack Curtis, the agent, has a job in the studios. He's going in the next Edward Robinson picture for Warners. He's to be seen currently also in Fox's 'State Fair'.

While Joe was loafing, Jack was fixing.

ALICE JOY'S JUMPS

Alice Joy hops direct from New York to New Orleans to play a week there for RKO Feb. 17.

Following the New Orleans date road singer moves to Des Moines, opening at the auto show there Feb. 25 for a week's stay.

ADD 2 FOR PENNY VOYE

Philadelphia, Feb. 6. Shamokin and Salisbury, Pa. are restoring vaude, both on a five-act split week policy.

Frank Wolf booking from here.

Mrs. M. J. Meehan Succeeds Mrs. Kohl As Largest Orpheum Stockholder

2-For-1

Upon hearing of the recent operation on Jack Osterman's feet (dogs to Dan Parker), Joe Laurie said: 'I guess they had to cut out the old dogs.' The pint-sized one also commented that Jack should sue his arches for non-support.

RKO BOOKERS NOW STOOGES

RKO's vaude bookers are now in the office-boy class as far as their authority goes. Their powers no longer extend to a final say on acts or salaries, and that takes in all acts from the acrobats to the headliners. George Godfrey has shifted all authority from the bookers to himself.

In the past the RKO booking heads have permitted the bookers to buy and construct their own bills, on the theory that if the bookers weren't capable of booking they weren't worth having around. With Godfrey it's a case of trusting nobody.

Arthur Will and Bill Howard, RKO's principal bookers, now serve mainly as contact between Godfrey and the agents. They weed out the acts submitted and sift them down to a few eligibles. Then they run in to Godfrey with their conclusions, and the acts that Godfrey picks are the ones that go in the book.

Same procedure applies in the setting of salaries, with the bookers instead of setting any figures on their own initiative. While it happened but seldom in the past, it's now common to find the bookers buying acts that they don't like, when the order to book comes from Godfrey. It is also quite embarrassing for the bookers to be forced to play acts which they put on the pan when the agents previously submitted them.

BERLE GOES TO \$2,000 ON 20 WKS. WITH LOEW

When Milton Berle starts his 10 weeks of m. c'ing at the Capitol, New York, March 3, opening with him may be two Broadway columnists, Paul Jaywitz of the 'Mirror' and Sid Skolsky of the 'News', both tabs.

George Wood for the scribes and Marvin Schenk of Loew's are talking it over.

Berle has an optional 20-week contract with Loew's, running up to \$2,000 weekly. Charles Morrison agreed.

Cliff Edwards Settles On Account in Chicago

Chicago, Feb. 6. Cliff Edwards' law in court last week cost him \$500 and attorney fees before he could get the legal ban lifted that glued him to the soil and jurisdiction of Illinois. His wife wanted \$500 for herself and their legless son but Edwards' attorneys argued he couldn't earn money if not allowed to circulate freely over the land.

Edwards paid \$500 and promised to do better on alimony than he has recently.

PALACE, YNGSTWN, SPLIT

Youngstown, Feb. 6. Palace, which Jack Elliott is operating for the Quimby Estate, goes from full to split week Feb. 10. House will continue to play five acts.

Mrs. Caroline Kohl, whose fortune, largely in theatre investments, was estimated at \$6,000,000 a few years ago, has lost most of it not all of it. The 70-year-old widow, who became the largest individual holder of Orpheum bonds and preferred and common stock when Keith's purchased the western circuit, recently sold her Chicago home in which she had lived for 30 years.

Mrs. Kohl's fortune was founded on the Orpheum circuit. A trusting woman, she was betrayed by those whom she trusted most, it is said.

The large interests in the Orpheum were inherited by Mrs. Kohl upon the death in 1912 of her showman-husband, Charles Kohl of Kohl & Castle, one of the original Orpheum-circuit heads, with his firm of the variety pioneers. 'Shrewd handling built up her fortune to the reputed \$6,000,000. It commenced to vanish about two years ago.

At the time of Keith's Orpheum buy, Mrs. Kohl retained three Chicago theatres among her own effects. They were the Academy, Victoria and Majestic. First two were later sold and the Majestic was lost when the 21-year lease expired. That theatre, along with what Mrs. Kohl had invested in, passed on to the Lehman Estate.

Mrs. Kohl led the opposition to the RKO stockholders' plan which went through at the meeting in Baltimore two years ago. Among those on her side were members of an Orpheum committee that included Martin Beck, Ascher Levy and George Schine. The three men were given jobs by RKO and the opposition lost most of its strength. Beck still has his RKO job at \$1,000 a week but Levy and Schine have been since left out.

Another woman, Mrs. Meehan, Mrs. Kohl as the largest individual holder of Orpheum securities, it is said. She is Mrs. M. J. (Mike) Meehan.

'A ROUTE' THE NUTS TO HIM, SAYS MATADOR

Sidney Franklin broke up his act after a week of showing dates, a half in New Jersey and another half at Prospect, Brooklyn, because RKO wanted him to play Boston also at a showman's salary. He demanded \$1,500 net and \$150 for the two men working in a bull skin, telling RKO he wasn't concerned in 'a route' but the Boston date, if at all, by itself.

RKO offered the bullfighter \$500, and he turned it down regardless of whether it meant 'doing myself out of a route', if any exist. Brooklyn matador says he sees no reason why RKO couldn't find out if his act was okay or not on the other showing dates, when he showed it to them plenty of times, if anyone was there to look at it.

CBS Revue 1st of Type For Stage by Air Chains

Columbia Revue, which goes into Loew's State, New York, Feb. 27 is the first act of its type put together by either of the radio chains for stage showing. Program using that title has been on CBS twice weekly for the past two months, the talent grouping differing each week. Included in the turn put together for the Loew date are the Round the Towners, quartet; Gertrude Niesen, Helen Nugent, Evan Evans, Tito Guizar and a band under the direction of Freddie Rich. Act will run an hour.

Baclanova's Single

Olga Bacanova, femme film heavy, will try to win with a starlet at Warners' Earle, Washington, week Feb. 24. Lyons & Lyons plotting. Russian actress will do a song single.

New Show Idea of All Radio Acts At Low Cost Budget for Key Cities

A small vaude-radio circuit of 13 weeks (and it may go to 26 weeks) is being worked upon by Ed. Conne, radio program builder, to embrace 13 or more key cities. Idea is to route a small variety radio show, headed by a minor radio name, (of the calibre of Plain Bill who is worth \$250 to \$300 a week for a personal) into the various keys, and sell them simultaneously to a local advertiser for the air and a local theatre for personal appts.

A \$750-budgeted show, it is figured, could be made to appeal to a small local theatre in keys like St. Louis, Cleveland, Cincy, Toledo, Minneapolis, etc., at \$500. The air

advertiser, for six nightly program that week, might be sold at \$100 a day, making a gross of \$1,100 for the two jobs. Considering the \$750 budget, the \$1,100 gross from the two engagements might make it worth while all around.

Local Arrangement

The vaude-radio idea is further deemed practical because of the acute variety talent situation today, and the idea of 13 weeks' work, on such a route, is well regarded.

The 13-time idea is because of radio contracts being written in series of 13, 26, 39 and 52 weeks. The local account in each stand could arrange its own time with any of the local stations and then bring in the New York show. The traveling attraction, it is hoped, will also have the advantage over the local air talent through the Broadway stamp, if nothing else.

Augmenting F&M's

Publix will augment the other Fanchon & Marco tabs when they come into the New York and Brooklyn Paramounts, as currently with Vivienne Segal and Gus Shy added to "Desert Song," Leon Errol and Marilyn Miller are being negotiated to do their original "Sally" assignments when that unit hits Broadway.

About five such F&M condensations are headed for the Pars and the original name players will be added as often as possible.

Howard Bros. Plan Vaude Roadshow Like Cantor's

Willie and Eugene Howard are organizing a variety roadshow for two-a-day dates in the sticks. Their brother Sam is picking the acts.

Howard's idea is similar to the Cantor-Jessel show now out on one-nights.

MICKEY MOUSE IN VAUDE

"Mickey Mouse Revue," six juves presented by Evelyn Torrey, breaks in this weekend in Ventura. One of the characters impersonates Mickey Mouse, with the billing stressing "personal appearance" angle.

Sidney Schallman booked the revue for F-WC and other dates.

Saranac Addresses

Saranac Lake, N. Y., Feb. 6. Addresses of Show Folks Patients at the N. Y. A. Sanatorium and elsewhere.

N. V. A. SANATORIUM

Thomas Abbott, Dan Astella, Fred Bachman, Stella Barrett, Fritz Berder, Harry Benway, Betty Blair, Marya Blake, Charles Bloomfield, Fred Buck, William Canton, Fifi Clinton, Ethel Cohen, Leonard Cowley, Mae Delany, John Dempsey, Frisco DeVere, Kela Edwards, Jack Flamm, Natalie Flamm, Olga Gaier, Frank Garfield, Chris Hagendorf, Dorothy Harrard, George Harmon, Ruth Hatch, Betty Huntington, Millie Jasper, Al Jockers, Elsie Johnson, Johnny Laycock, Jeaneane LaFau, John Loudon, George McCormick, Mable McNamie, Lawrence McCarthy, Phyllis Milford, John Montalese, Alma Montague, Richard Moore, Danny Murphy, Harry Namb, Loran Newell, Rita Nolan, Gladys Palmer, Angela Papulis, Joseph Parker, Louis Rheingold, Avenue, J. Powell, Nellie Sussell, Ford Raymond, Fred Rith, Ben Shaffer, Toni Temple, Tommy Vicks, Virginia Vogel, Eddie Voss, Dorothy Wilson, Lillian Zeigler.

Harry Barrett, 302 Broadway; Charles Barrett, 302 Broadway; Charley Bordley, Berkeley Apartments; James Chambers, Raybrook, N. Y.; Margaret Groves, 913 Church St.; Dave Groves, 913 Church St.; Bloomingdale avenue; Lee LaMar, 10 Forrest Hill avenue; Fred Moore, 8% Forrest Hill avenue; Marnie Moray, 23 Franklin street; Marilyn Moran, Raybrook, N. Y.; Mrs. Sydney Piermont, 138 Park avenue; Joe Reilly, 54 Shepard avenue; Jack Nicoli, care of 901 Taxi; Freddy Stockman, Sunmount, N. Y.; Teddy Lorraine, Sunmount, N. Y.; H. L. Pech, Sunmount, N. Y.; Jack Altire, Sunmount, N. Y.; Jack Kroos, Sunmount, N. Y.; Francis Dugan, Sunmount, N. Y.

Newcomers during Dec. and Jan.: Marya Blake, Eddie Voss, Rita Nolan, Johnny Laycock. Left during Dec. and Jan.: Jack LeRoy, James Williams, Marion Greene, James Hicka, Jack Brocksmith, Betty Fay.

RKO HAS 12 LEFT

Boston, Full, and Troy, Split Week, Go All Sound.

RKO's vaude book loses another week and a half when Boston, full, and Troy, split, go straight pictures. Troy ducks out Feb. 11 and Boston a week later. Latter is one of the few remaining RKO full weeks in the east. This leaves about 12 weeks on RKO.

Osterman's Revue Dates

Jack Osterman and his Club Richmond revue are being sent for some Loew weeks around town, doubling from the nite club.

Marvin Schenck is coming in to look the show over and will probably take the entire complement of 20 girls. Jerry Friedman's band, Florence and Alvarez, Dupree and McKillop and Patsy Kelly, who joins the show next Friday.

Ottawa's Stage Test

Ottawa, Feb. 6. RKO Capitol, largest house in the Canadian capital, is currently offering its first stage show in months with the presentation of Fanchon & Marco units.

This is largely a fill-in date and also a test for response to stage attractions.

Singer's 5 Days' Grace

Pittsburgh, Feb. 6. Slated to report in New York to-day (6) for rehearsals of "Strike Me Pink," George Dewey Washington has been granted five days' leeway by Brown & Henderson to headline this week's bill here at the Variety theatre.

Singer will double from Show Boat, local nite club, where he has been featured for three weeks. Cafe contract held a day-to-day clause, due to the colored songsters previous contract for the Broadway musical.

Dancer Disabled

Glen Falls, N. Y., Feb. 6. Mrs. John DePrez (Dorothy Keelin), a dancer, in a dance revue at the Rialto here, was taken to the Glens Falls hospital Saturday night suffering from severed ligaments in her leg, cut when she broke through a glass topped box upon which she was standing during her act. She will be laid up for several months, according to Dr. John H. Sheldon, but her injuries will not be permanent.

INTEREST IN VAUDE MANIFESTED IN N.W.

Los Angeles, Feb. 6.

Indicating a determination by a group of houses in the northwest to adopt a vaudin policy, bookers here have been queried by a Seattle agency on the possibility of getting acts locally, where an abundance of talent has drifted in the hope of landing occasionally in pictures.

Queries from the Northwest Booking Exchange to Bern Bernard of the local RKO booking office, with local vaude near to nothing, has the local variety field hopeful. Outside of a few split weeks and one night stands, major vaude has but four weeks left on the coast—Warners Downtown and the Million Dollar, Los Angeles; Golden Gate, San Francisco, and the Orpheum, Portland.

The Orph. Portland, may be out after Feb. 9, Bern Bernard having cancelled the Feb. 16 booking as an emergency measure. Decision on this house will be reached within a week or 10 days.

With stage shows out at Loew's State (1) customers here have only the Downtown and the Million Dollar for full-week vaude. Hipp (downtown) is a split week.

25 and 40c Deny. Houses Add Vaude And Stage Bands

Denver, Feb. 6.

Two RKO-Huffman pool houses putting back orchestras, and one of them including stage show, starting Friday (10).

The Orpheum will feature 18-piece band, Fred Schmitt directing. Schmitt was at the Publix, Denver, for three years, going to Shea's Buffalo for short time after stage shows and orchestras were booted out of Orpheum and Denver here. Prices 25 to 40, same as at present.

Tabor will use a 10-piece band with a 30 people stage show. Vaude changes weekly, with a permanent chorus. Will be only second run house here holding films a week. Art Reynolds will direct Tabor orchestra. Three a day, except four on Saturday and Sunday, at 20 and 25.

LINA BASQUETTE

America's Personality Girl

HEADLINING

LOEW'S STATE, NEW YORK
THIS WEEK (FEB. 3)

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General Manager

RICHARD C. HOFFMAN
Booking Representative

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GRAY and CLAIRE

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FOR MARDI GRAS WEEK

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Experienced and Unexperienced, also Specialty Dancers of all kinds Must be over 5 feet 4 inches

FOR STOCK REVUES IN NEW YORK

Steady Employment—52 Weeks a Year

Salary \$20.00 to \$40.00 a Week

Call at 113 West 57th Street, Room 621, New York

At 12 o'clock either Wednesday, Thursday or Friday, Feb. 8, 9, 10th

PALACE, N. Y.

This week's show is okay, but not heavy-gauge and it's much too long for a 30-minute show. The cutting should come principally from the Murphy act, fifth, but with a lightening of the show desired there could be a little in other spots, including the Benny Leonard-Eddie Moran act, fourth.

As show ran at the second performance Saturday afternoon it left a lot of room for yawns plus what finally got warmed up. Nothing on stage designed as more than mild comedienne. Leonard may drag a few of the non-regulare around. It remains chiefly for the picture, "Bitter Tea of Gen. Yen," (Col) to supply the box-office attraction here on second-run from Radio City, chances are fair it will hold up house reasonably well. Watered down matinee there were a lot of standees, snowstorm driving some of the act off the stage.

Wednesday battered roughly by Radio City and the thousands two houses over there are taking away from the big street. We expect to have a proportionate share of decline in receipts, despite weather or other conditions that might be considered favorable to the box.

Current six-act bill is opened by Feolvis, Juggler, who didn't get hold of himself until he started on his routine. Plenty of misses, and they didn't look like stalls either. Stick and ball balance act, second, which however, found Feolvis better warmed up to his job. One of the mistakes this act makes is the sign of mismanagement. "The sign around." To begin with, most people probably wouldn't ever figure stick might not be the best sign, the sign would might naturally enter.

Arnaut Bros., varying their act a little, as they often do, spotted No. 2 in the usual manner. The act of chirping lads have been around a lot, and every vaudeur must know their stuff almost by heart, yet they seem to seem to be doing it all over again. As in evidence on this engagement, can't be a bad idea.

These first two acts played the Radio City Music Hall together, so it isn't unnatural that Maria Gambarelli, who was on opening show of the RKO, recently, should also be booked for the Palace. Only probable drawback may be the fact that the Palace might not have one of the thousands who've been over in R.C. and won't want to see the same entertainment in this house. It may be considered a good idea.

Or lacking booking, with the field nowadays not using up all the idle and available talent.

Miss Gambarelli (New Act) heads a classy little dance offering with routines that fit the mood of a vaudeville theatre, such as the Palace. With the aid of two others the vet ballerina scored strongly at the second Sat. mat.

Leonard (New Act) might have been spotted one notch ahead, with Gamby in front and Leonard and Murphy, since none of them could depend mainly on comedy. As it is, last three acts are in the comedy class, Ward Powell and orchestra in the slapstick class.

Leonard carries a sister team, looking like twins, and a sparring partner. Up to the top of the woman's angle it's been one blonde after another. Bob Murphy's young-lash girl broke the monotony. She's the Monette. The next girl, built up by Murphy as his kids, have provided the front-porch monologist with 100% of the laughs at least. Murphy also carries the plant working from the audience. The only drawback of the present bill is its length. The show is almost enough for a picture house down these days.

Well and his band knuckles down to 15 minutes, about right for this attraction. Powell came out of the Benny Meroff band and has a Bandy, one of the best in the arranger for various bandmen, as his leader. Take all the slapstick out of the band and it's still okay outfit. Leave the slapstick in, including all the seltzer-squirting and the laughs make it easy to take about everything else. A nice little comedy band. Char.

STATE, N. Y.

Rainy, slushy Saturday afternoon chased 'em in off the sidewalks and the lower floor was black with customers at the State. The act, perch, that five-act layout with "Strange Interlude" on the screen, was very Eugene O'Neillish. Maybe the boys and girls who were sold and did things but the reaction from the back pews was something else again.

Three Coscass, roller skaters on an elevated platform, opened and whirled themselves dizzy but not dizzy enough to get into the Arms in the deuce with her heralded 'long types' had some bright but in the main they too were somewhat of a flop. One of the opening number was wop-plah, the second Yiddish and the third weakish. The Keynote Songsters in the troy Lina Baquette and her Hollywood Aristocrats—sang for jazz band—went through hotcha

movements at the helm of the 10 synopsators and, aside from her own contributions (being a very appealing was the rumba) it was all rather hit-and-miss. Final wack and general tempo sluggish. Miss Baquette is most effective as an intimate worker where her own repertoire, plus the personal appeal, recommend her for a large auditorium, the marquee billing, capitalizing on the printer's removal of her name from the show through her marital career and her most recent off-again-on-again romance, offers about the best assurance for the box office.

Collins and Peterson clown a mild comedy interlude, ad libbing such topical but original as they call it, dedicated to Lina Baquette, entitled "Let's Put Out the Lights and Go to Bed" (the song title originally modified the thought and called "go to sleep"), and also ad libbing in Yiddish, finale with a crack at Hitler and an orchid for Winchell.

Wendell's expose of Germany's chief Nazi.

Anatole Friedland's revue is a la his opening back the old time in person on the rostrum to pace the 16 girls, four boys and specialty people from this personnel. The act has a comedy number to the effect that Friedland this time isn't sending them from Coast to Coast but instead is staying at home, but is with them in person, as m. c. The usual revue idea in a nice club setting, plus an audience stage as a surprise, the wants to know if Friedland discovered Barbara Stanwyck and Mae West for exposure and also if he discovered Mr. Freddie Rich and Jack DeRuyter. To the last Friedland reports, "No, a hotel detective found out."

A pseudo ex-waiter is a tenor soloist who registers more because of the effect he does, the of comic interrupters, gets 'em chiefly on the novice appeal and the sympathy of a friend of a friend audience that wouldn't let the make-believe down. Throughout, the general idea is Gussardarian and the act introduces his charges. The act is not a condensation of "50 Million Frenchmen," which tab by the act, but a later expansion of it again as a 25-act road show. Upon folding, Friedland took some of his chorus into this vaudeville act, only one number, the of Cole Porter show score for a chorus dance routine, and it ends with a pseudo ex-waiter, an intermediary flash for the grade, if not particularly novel. Abel.

VARIETY, PITTSBG.

Pittsburgh, Feb. 3. "Hmph," said George Jaffe, no more, no less, when he read in last week's edition of the paper that a vaude bill, if the Indies ever return to stage shows, will be \$800 a week. Between the two, it was significant, because Jaffe could have told the mugs on 46th street that the Academy has been converted into the Variety and put in a vaudeville policy at a 25-act scale.

For the latter part Weston and his new connection, Marie Gallagher, carved out a snappy pair of district inebriates. Though the Miss Gallagher is no Collette Lyons, the act is a good one. The act is a good one. The act is a good one.

Those \$800-a-week bills don't, of course, represent A-1 vaude, but they seem to satisfy the vaude customers and that's all that seems to matter anyway.

Current bill is typical. In addition to Nat Nazario, Jr., as m.c. and the permanent chorus, there are the Starr Brothers, two-man hoof-tomping act, and Ann, man and woman ventriloquist act; Keystone Songsters, a group of five vocalists; and the m.c. and man and Wallace, mixed comedy team. Nazario before the m.c. push was on the Loew circuit, and was a bona fide times could qualify easily for a spot in most any of the units. Ventriloquist turn was a little dressing up could like wise qualify.

Chorus is first-rate individually and cheaply put together. The m.c. and chorus coming may be necessary for reasons of economy. Sherman and Wallace are a fair enough act, but the songsters are only really weak spot in the layout, and that's because they haven't the stage polish nor personality.

For radio all right, but not for the footlights.

All in all it's a pretty fair sales angle for the cheap trade. And that they're going for the cheaper sale around here is indicated by good-bye to the business, when top is 25c, as against the nights, when price goes to 40c, if they want to.

Picture is "Speed Demon" (Col), and U news and cartoon round up.

G. O. H., N. Y.

Of the latest innovations at this old Chelsea show emporium, the one least likely to escape the notice of the regular clientele is the change in the flavor of the house decorator. For a long while the management has been playing with a mixture of vanilla and sassafras, but now it's gone in for an undiluted whiff of pine.

While the official picker of the house flavors may figure that a touch of the old for old's sake is the sensitive olfactory of this neighborhood mob. Consequently it would be something like the pine of wintertime, or violet. Perhaps out of this twist the G. O. H. is venturing a new classification angle along the line of "The House of a Thousand Smells."

Other notable change here is the clipping of the bill down to three acts from a previous four. If the sleight of the vaude fair was motivated by a box office slump, it doesn't show it. Both main arena and the first act were filled, with the audience, if the intent was to spread the cost of four acts over three for the purposes of the act.

The act is a good one. The act is a good one. The act is a good one.

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WENR MINSTRELS

20 Min.; Full (Special)

Palace, Chicago

After four years on the radio, the WENR Minstrels are playing their first stage engagement. For the past year Sinclair Oil has been paying them. Act reported getting \$2,500 for the Palace week.

To say that minstrels have been scarce on the boards during recent years is to emphasize the obvious. But on the radio this group, and possibly to a lesser degree one or two others, has found a wide and indubitable popularity. Whether this public is the remnants of the old minstrel-croving generation or an entirely new crop of addicts, educated by broadcast, is anybody's guess.

Probably a little of the first and a lot of the second conjecture is the truth.

At the Palace the comedy wasn't precisely explosive, but the act's reception indicated many warm hearts and faithful followers had paid to get in. Not without due significance is the fact that NBC has a waiting list of from 10,000 to 15,000 names for all time for the duets (400 per broadcast) with which the public may view the minstrels in the studio.

All of the present minstrels are professionals and handle themselves well. Their gags are supplied to them (at least for their air broadcast) by the public and need only be mentioned for the sake of the record.

That gag about the fast-traveling bull unfurled was told on the same platform the week before by Bob Murphy. Minstrels are strong-acted theatrically on their vocalisms, and here they are on firm ground.

From Chauncey Parsons' sweet tenor to Joe Parsons' (no relation) subterranean basso the singing, solo in grand style always pleasant. Two Parsons and Interlocutor Gene Arnold, the founder of the minstrels, work white face, with the others around them in black.

McCleod on one end and Cliff Soulier and Bill Childs on the other. Soulier is the one who is known on the radio under his other characterization of "Old Pappy" (WMAQ), while Mac McCleod heads an orchestra around the band between times.

Fritz Clark (formerly Melaner) is the newest member of the group. Imaginary clog dancing, the classic gag of the attraction on the radio and repeated at the Palace for a quick laugh, was familiar with it.

Handy Kogen, NBC band leader, handled the Palace pit ensemble that was used on the radio. The act obviously was familiar with it.

John and Edna Torrence (4) Dancing 27 Min.; Full Orpheum

The Torrences, brother and sister, have lately been a one and two-number specialty. Their picture on the floor, in presentations and shows, Miss Torrence was an acrobatic dancing single. In their own turn they specialize in novelty ballroom and stage double dancing, acquitting themselves as debts a couple of kids who have grown up on the floor.

Unless there is a good reason that she shouldn't, Miss Torrence ought to return to her acrobatic specialty, if only for one brief number in this turn.

Besides dancing with his sister, the Torrence boy plays a solo on the floor. The act is a good one. The act is a good one.

BENNY LEONARD AND EDDIE MORAN

Comedy Singing, Boxing 15 Min.; One, Full (Special)

Palace

He may have been just a fighter and probably not a.k. just yet in that field, but he's okay as a vaude act regardless. Leonard gags a little about rot and his own, probably knowing he has a pretty good little turn. On this vaude engagement Benny has Eddie Moran with him. He owes much to Moran in the way of credits for laughs.

Leonard mostly gags up his talk with a figure around boxing, and experiences, etc., but on the 15 minutes some of that talk could be cut down, including the crossfire with Moran. Punch of turn is the sparring exhibition with a profesh scrapper, then with Moran as substitute for the other pug. Everything's well timed making. Last like maybe Moran can take it, too, Moran was formerly with Ted Healy as a comic.

The boxing sequence in full should be the proper closing point, but the two gags in one following around the boxers' experience either dropped or moved ahead.

A sister team, dead ringers for each other, open act in an intro, and later, with some boxing glove fisticuffs mixed in do a song-and-dance number. They're cute articles and serve to dress up what otherwise might be some drabness for the eye. Char.

SUE HASTINGS' MARIONETTES

Novelty 11 Min.; Three (Special)

Orpheum

Nothing unusual nor exceptionally original about this puppet turn, but the chances are good the moment because of a more complete than now prevails. As a vaude act it will entertain the kids chiefly, as many as that.

Miss Hastings takes a bow at the finish, holding one of the dolls as evidence. It may be a novelty to see women dress up as marionettes. But there's a man around somewhere, heard but not seen. A doll is set by two of the dolls in the tip-off.

Routines are of the customary marionette type, except one trick which is a comedy of mistakes of the doll sitting on another's lap. Big.

MARIA GAMBARELLI (5)

Dancing 13 Min.; Full (Special)

Palace

She's been around for some years now, but Maria Gambarelli in no way tips it off. Either by announcement or in her work. The next point is that so far as her dancing is concerned, it seems to be improving.

In picture houses, Miss Gambarelli has leaned strongly to ballet work. She is essentially a ballerina, with her specialty being on the toes, but in her work she has worked out a branch in other directions to fit the desired vaude requirements.

In many of the classical, modernistic and syncretic to music of "Rhapsody in Blue." Set in is blue and so is the pajama-like costume. The act is a good one. The act is a good one.

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HIPPOTROME, N. Y.

Local No. 740 of the Theatre Receivers' Union ought to call an executive meeting in the orchestra of the Hippotrome to study the hour's performance can be put on for small green apples and be made to look like a bargain in the market. For two bits on a snowy February Saturday afternoon.

They make the foundation out of a Hymn and a chorus of the chorines who can make a stab at a tap specialty. To this is added a m.c., a juvenile, and a song. For good measure two or three specialty acts are booked, and the whole thing is thrown up to serve before Willie Creager's stage band, and the folks are happy enough to come again when they have another try.

Business has been consistently good since the new operators took hold, so there must be repeats. This matinee the orchestra will

filled from wall to wall with few scattered vacancies. Balcony at three Jits was better than three-quarters. That means a lot of people in the old hangar, and the merrymaking starts with a stage band overture, and then the juvenile is on working with three dancing girls in a variety of poses and so can the juve, who also has a nice baritone voice and can whistle through his fingers, all making it a very good act.

It only took a few minutes to develop a long time afterward that the young man is Tommy Sternberg, or so it was said to appear by the m.c.'s introduction. Anyhow, he is the nearest thing to an entertainer in this group.

His specialty was followed by the same two girls, who did another tap

and legman's session. Next in the running was an idea of a boy boot-balance and a girl in black satin pajamas, both of whom did taps, while the woman singer sang a m.c. in the background. Apparently this tap stepping could go on forever.

For the next act, go on and created something of a crisis, but the m.c. craved just in time to relieve the tension. He was on for a like, and then he had a m.c. introduction of the juve all over again for still more taps. Apparently it could and would go on forever.

But a m.c. came on, and Kane, man and woman with a remarkably varied specialty, in which globe was a m.c. and a m.c. in the ending and the m.c.'s specialty on. (Continued on Page 61)

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15 YEARS AGO

(From 'Variety' and 'Clipper')

Picture stars were worried about the new income tax rate. Figured Max Pickford would be high with \$300,000 or maybe \$225,000 earnings on the year. W. S. Hart runner up.

J. Lubin, Loew's booking manager, announced that acts late for rehearsal would lose the booking and perhaps the route.

Washington managers tried legit Sunday shows but they could not get away with it.

'Lighting' closed after the Washington tryout to fix up the first and last acts, which were weak. That done, it ran for a couple of years on Broadway with Frank Bacon.

Ziegfeld started Sunday night showings of 'Night Follies' on the New Amsterdam roof. To even up on the closed Tuesdays.

Dog trainer sued in Chicago court for divorce. Wife told the judge he fed the pooches and let her go home. His comeback was that the pups were obedient.

Sousa shaved his beard to the great grief of impersonators. He was easy to imitate with the moust.

'Variety' reported the Dresser comedies heavily advertised by Goldwyn as being quietly dropped. Managers didn't want the two reels.

Picture producers were playing with the idea of a central casting bureau for players and directors. Directors busted up the scheme.

Joe LeBlang bought Gray's drug store, paying \$16,400 in cash for the stock and first year's rent. Later he bought the building. Drug store had closed the stairway leading to the ticket cutters. He bought the store out to reopen the stairway.

Mind reading act predicted a lost girl would be found Sunday. All hot and bothered Sat., but when the girl did turn up the following day the act upped its salary \$50. And got it.

50 YEARS AGO

(From 'Clipper')

'Fameless', 'Mad. Sc. success, was playing Frisco. 'Clipper' reported David Belasco's quick change of sets in the first act got more applause than the players. He was stage manager at local Baldwin.

David Bidwell set up a theatre monopoly in New Orleans. He held leases on all three theatres giving plays in English.

Bunnell, museum man, was selling off old stuff including his 'color organ' which beat recent patents by 40 years. Small organ with a ground glass panel in the front top. Changed colors as notes were played.

New Metropolitan opera house, not yet completed, mortgaged to a bank for \$600,000.

For once 'Clipper' called the turn. It approved 'Silver King' just put on by Lester Wallace with Ostrund Teasle as Denver. Later Wilson Barrett gave his version and it afforded Carl Haswin a living for many years.

Columbo, O., reported that not more than one c. in five was making expenses. City had less than 40,000 people and two theatres.

Advertiser offered a museum of two vans 'filled with enameled statuary and panoramic scenes.' A walk-through.

Business men onlookers of the amusement business, now that it's all over, are voicing their wonderment how this saddling of burdensome liabilities on the profit-making adjuncts of the business could have been countenanced for so long. The downturners confessed that only a fear of evidencing ignorance of a peculiar business prevented them from often wondering why this branch of the picture business shouldn't have been kept self-sustaining.

Idea of a losing theatre department draining on the production and distribution ends was oftentimes shockingly poor business. How theatres could go on week after week and lose \$200,000 weekly, and expect the same division of the same parent enterprise to carry them, stumped these business men.

The decision now to make each adjunct self-dependent and sustaining is regarded as the sanest step in the economic structure of the amusement industry.

Another puzzle is the necessity to invest so much in order to make a relatively small profit. This form of theatre operation, for example, with staggering show costs, in order to turn a small net, permits for too great a risk on heavy losses, downturners contend. Negative conditions are also recognized, such as weather breaks, epidemic of flu or colds, which deter theatre attendance, not to mention the general mediocrity of the average shows which can't expect to pull as strongly week after week.

Studio execs are finding it almost impossible to preview pictures within the Los Angeles territory without a typical preview-following audience, because of the theatre exhibitors, who hate to pass up a chance to grab a few extra dollars at the box office.

There have been several attempts lately to put over genuine sneak previews, but in each case the usual mob of pre-release followers have been on hand, despite no announcement of the preview being made, and phone calls to the theatre are answered in the negative.

Investigation revealed that some of the class neighborhood houses which use the previews, have a special list to whom they telephone on the night of the showing and tip them off.

Investigation followed a recent Radio preview which was supposed to be sneaked into a F.W.C. house. There was no advertising and callers on the phone were told there was no preview that night. Yet a bigger mob was there than on previous nights, at which there were marquee announcements. Even the autograph hounds were present.

With the purse strings tightened on a recently completed feature starring one of the first ladies of the screen, production was rushed through with several days cut off the schedule and seven sets eliminated to save money. Star, who had previously financed her own pictures, was getting her b.r. partial from the studio and was instructed to see that her organization did not go overboard.

Director of the picture is not used to working under pressure and star felt that it was beneath her dignity to hustle him. To that end she kept her eyes glued on the production sheet and if the picture started to lag she lifted an eyebrow. There was no advertising and the picture became depressed and would cry. Keeping on schedule or a little ahead of time then became a matter of chivalry with the director and his crew who work fast in order to keep the little lady in good spirits.

Certain apprehensions held by outsiders that the present petition in receivership filed against RKO in Baltimore on the morning of the filing of the Alfred West suit for an equity receivership in New York, and prior to the West suit, would take precedence over the latter, looks offed. That the filing of the petition in Baltimore can have no effect on the present receivership of RKO, seems to have been determined Thursday (2) at the hearing before Judge William Bondy on the Paramount receivership, where a similar situation exists.

There it was expounded that such mere filing of a petition in bankruptcy can be considered only a warning and that any other interpretation of that of a situation can't be had. Otherwise just the filing of a petition anywhere might be construed as an injunction against all others.

Few indie producers bother with theatre previews on their product before shipping it east, because of the necessity of realizing a quick cash return on their investment, and because they would not make any expensive retakes or changes, no matter what might be wrong with the films.

Majors figure the previews as an opportunity to test theories of various execs, but with the Indies there's usually but one head. Also, the majors prize in the trade papers and fan magazines to cover the films, but the Indies are not concerned with the publicity angle—even if the fan mags would catch their pictures. Coast papers get their opportunity to review the indie product when the state right exchanges in Los Angeles rent the pix out as 'studio previews'.

Howard Hughes contends that the members of the Hays organization clamped down on his attempt to produce a sequel to 'The Racket' on the grounds that if they refrained from making out-and-out gangster pictures, he should be forced to do the same. Reason for Hughes' assumption is that he thinks the executives of Paramount gave him for not releasing its rights to the silent version was too flimsy.

'Racket' was released almost five years ago, with Paramount reserving all rights for seven years. With two years to go, and virtually all available territory long since played out, Paramount is reputed to have said that Hughes' proposed production would interfere with its revenue on the original picture.

Maybe someone broke up a chain letter, killed a cat or fell into a mirror. Anyway, they're calling it seven years of bad luck for Public. It's just that length of time that Public Theatres has been in existence. Company was formed about this time in 1926 on 8th avenue when Paramount (then Famous Players-Lasky) was over there.

It started out like a house afire and is burning down like a barn full of hay, with the seven years seeing plenty of originals with company fired right out of it.

Remaining with Public through the seven-year period, among men with it when organized and still with Public in New York are only three persons, Sam Dembow, Jr., Jack McInerney and Ed Olmstead.

More golf instruction and less gagging and social stuff have been ordered by Warners to go in the second Bobby Jones series. Casting stars and prominent contract people in bit parts, as was the case in the initial series is also out.

Studio is eliminating the by-play to crowd in as much golf as possible, believing this is what the golf fans in the audience are after. Presence of the stars detracted the interest from Jones, execs believe.

Shorts will include many new process and trick photography sequences worked out by Fred Jackman to get over the lessons. First short starts this week.

Moran and Mack, especially the latter (George Searey), were considerably perturbed by newspaper stories that the latter was to be married in San Antonio. William Hearn, former secretary for the blackface team, made the announcement. Mack, who had his name legally changed from Searey, denied that he was the party concerned, since he is married and has a grown daughter.

Legal dept. of Fox films denies that the company is subject to the reservation of English dialog rights to Parnell & Zelllin. The error, if any, lies to the latter firm.

Fox contract with C. B. Cochran bears the date of Feb. 24 of last year.

Inside Stuff—Vaude

It's questionable how much of a revival interest in magic except probably with amateurs will come from the Camel cigarette advertisement exposing the manner in which many illusions may be performed.

Magic has pretty well died out as a stage entertainment. In its place has come magic specialists, as they might be called, palmists, etc., mostly doing single acts in vaudeville where they could secure engagements. The other kind is the showman illusionist, such as Thurston and Blackstone, with one or two others. Both of these named illusionists have traveled on the legit road routes, playing to \$150 or \$220 top. Both of recent seasons have preferred to go into the picture houses with many more shows a week, but with a better guarantee of profit than the road tours promised.

Years ago, when the magician was a particular part of the novelty end of vaudeville, to expose magic was treason among magicians of all sorts, excepting those comedy magicians who were doing the exposure. With the magician passing away from the stage and the professional end of it being reduced to the amateur who never tire of trying magic, the matter of expose failed to figure any longer. One or more of the better known magicians have even exposed some of their magic in their own way, on the stage or on the air.

Should the series of Camel expose advertisements, which immediately started to attract attention, bring back a demand for stage magicians, there aren't enough stages left to make it worth while for the former class magician, he of high personality and glib tongue, to try the comeback.

Chances are the best benefits of the advertising expose will be felt by the dealer in magical supplies. Of late years magical tricks were more to the mechanical than to sleight of hand. These tricks could be purchased almost anywhere, so the trickery of them was no deadly secret. Some of the stage magicians were doing a revision of a current illusion or the rewrite of an old one that had been forgotten by present day theatregoers.

However, magicians, like acrobats, were an important part of the novelty side of vaudeville. It was when vaudeville thought it could live without novelty that it died.

Figures on the gross business done by NBC in 1932, as disclosed by M. H. Aylesworth in his report to the NBC Advisory Council, indicates that the business of the artists' service had dropped 30% under the previous year. Aylesworth made mention of the decrease in his report, attributing it to 'general conditions in the concert field.'

Network's gross given by the NBC prez was \$29,000,000, of which sum \$26,504,891 net, had been derived from the sales of time facilities. 'Difficulties' of the business, two figures represents the network's other source of income, the artists' service. In 1931 NBC did an all-around gross of \$29,500,000, of which amount \$26,607,041 net had come from time sales.

Benny Meroff, now on tour with the Cantor-Jessel vaude roadshow, and Walter Powell whose band is at the RKO Palace, New York, currently, are tiffing over latter's alleged adaptation of Meroff's former routines.

Powell and Bundy were formerly with the Meroff comb, recently leaving with two others to start their own aggregation.

Six-day week at the Paramount, New York, last week with Par's Kate Smith picture, 'Hello Everybody', had its effect on the stage show members' salaries. The acts did some squawking when asked to take six-sevenths pro rata, but finally all accepted.

Parnell & Zelllin signed for certain rights with Cochran in July, following. Not known in New York that the latter agreement concerns the picture rights, but agreement cannot traverse the prior Fox contract, which leaves the film producers in the clear. English concern must look to Cochran since the Fox contract has a priority of more than four months, it is stated.

Latest arguments being used by fellers to retain their jobs in show biz is that they have an 'in' with the Rockefellerers and that if the particular company doesn't want them, the Rockefellerers do. It's being used mostly by RKO birds slated for the well touted resignation out of the company. The argument doesn't appear to work.

Apparently if the birds have that 'in' with the Rockefellerers, John D. Jr., is negligent in not tipping off RKO. As a matter of record, the only ones with an 'in' with the Rockefellerers are members of the Rockefeller family.

New angle being taken by major studio story writers toward gangsters is to build them up throughout the picture and then give them the figurative kick in the pants at the finish. This treatment, as demonstrated by two films about to be released, brought applause and cheers from preview audiences.

In 'Woman Accused' (Par) scene at the finish has the menacing gunman whipped into submission by the hero, while Metro's 'What-No Beer?' concluded by showing the benefit of the suds through forcing the gangsters into the ranks of the unemployed.

Writer in the doghouse at a major studio in Hollywood because he refuses to settle the remaining portion of his contract, is looking at the situation as a challenge to his will power. He is determined to stick out the nine weeks and four days which termar has to go.

Company tried to ease him when he had 15 weeks to go. He spent three weeks working on hopeless scripts assigned him, and two weeks without an assignment. To keep from biting his fingernails, writer spends his days working on jig saw puzzles.

With the various receiverships in Public theatres going on, quite a number of bookkeepers and accountants in the home office were let go with those books to be handled sectionally. All were told that if they wanted to move to the sections of the country their books represented, okay, but moving at their own expense.

One order of the board, not having the fare to Chicago, borrowed a Ford car and drove out there to hold their jobs, with similar arrangements in several instances.

Orders have been received by the May department store in Los Angeles from the Cleveland headquarters to lay off any future co-operation with picture companies, following the first review on 'Employee Entrance' (WB) which had scenes made in the store. Painting the g.m. of the scenario emporium as an unscrupulous character held responsible.

Maybe the smallest picture house is the Owl, Grand Rapids, of 69 seats only, though house is fully equipped with modern machinery. Theatre is run by a couple youngsters on an arty basis, with occasional foreign pictures.

Producers buying picture rights to stage plays are making it a point to include the radio rights in the transaction. Purpose is to cover themselves in the event they want to assign the broadcast rights for exploitation tie-ups.

Paramount decided to include this angle as a condition of sale follows (Continued on page 61)

Vanities' Principals Contradict Trahan's Version of Co-op Actors

Louisville, Feb. 5.

Editor Variety: We, the undersigned, are principals of the Earl Carroll 'Vanities' on tour, and we attach two exhibits, one an article which appeared in 'Variety' about the Trahan episode and the other a copy of a wire from Trahan to Charles Morrison, his agent.

Re the statement in the first paragraph in 'Variety' that Trahan was forced out of the show. That is not true, as he deliberately walked out, insisting that the show was closing on account of his departure. Referring to the next sentence, he did not report for work in Wichita Falls, but came there with a local lawyer to harass and annoy us on account of his chagrin that the show could carry on without Trahan.

Referring again to your article, we have yet to meet the town sheriff, but Walter Nelson, Jr., mayor of Wichita Falls, did state that if Trahan continued to disturb the performers he would be marched off the caboose. The strain was not run down on Trahan, but he violated all the traditions of the stage by disobeying the stage manager's instructions and deliberately planted his bare feet on the floor. He did not belong, and the drapes were closed in front of him, leaving him in solitary grandeur, and Mitchell and Durant did their act in order.

Relative to the fourth paragraph, the cut in salary was less than 25%, and Trahan never loaned the management at any time his salary. The rest of your article is untrue, as we and he alone was paid fully before the opening night in Chicago the entire amount due him, otherwise he refused to go on. The rest of us had confidence in the management and its content, and wait, and two weeks later we were all paid up in full. (Statement signed by Frank Mitchell, Jack Duntchell and Durant), Betty Veronica and Harry Stockwell, as a committee).

NO IMPORTED HIGH C'S FOR HOLLYWOOD OPERA

Hollywood, Feb. 6.

Civic Grand Opera Association of Hollywood, making its third try, will open a Pacific Coast tour in Santa Barbara, Feb. 15, with a company consisting of resident people. Announcement has been made that no imported singers will be used.

Same group headed by George Hall and Umberto Giusti, put on one performance of 'Rigoletto' at the Wilshire Ebell and a summer season at the Greek theatre in Griffith Park in the last two years. En Route Frato, local soprano, will sing leads in the new venture.

Fixing 'Land of Smiles,' Hackett Stays as Lead

Leonard Lieblich, music editor of the New York 'American' will revise the book of 'Land of Smiles,' German operetta. Lieblich is being taken back into rehearsal toward the end of the month with Charles Hackett, of the Metropolitan Opera Co. as lead.

Same group tried out for several weeks on the road, but was called in for fixing. About all departments will now be revamped, with Hackett, however, remaining as is.

Friars Cut Dues 25 Pc.

The Friars Club recently reorganized has reduced the annual dues 25%. Semi-annual payments of \$33 supplant the \$41.25 required to maintain good standing.

Reduction of the club's operating expenses, which accompanies the plan to permit the clubhouse to pass to the first mortgage holder (Bank for Savings) explains the lowering of the dues. After foreclosure the Friars will lease the property from the bank.

The Friars are still in receivership with little or no money being collected by the receiver, Hymus Bushel. Lowering of the dues is expected to draw former members back to the Monastery and indefinite suspension of the initiation fees is expected to attract new members.

Stage Clothes Free

S. Klein, the Union Sq. cut-rate women's outfitter in New York, has offered to outfit any stage aspirants with needed clothes, on an arrangement with Rachel Crothers' Stage Relief Fund.

Everything must clear through the Stage Relief.

STAGE RELIEF, AUTHORS SPLIT BENEFIT \$12,000

The fund for the Stage Relief which is aiding idle players received from the monthly benefit by participating in the special benefit at the Imperial Sunday night. It was a show along revue lines called 'Depression Galettes'.

A number of prominent authors and playwrights appeared along with stage stars. Various writing groups appeared in especially written skits and sketches and for some it was their stage debut. At \$10 a top the house not only sold out, but as many admissions for standing room were sold as the firemen on duty permitted.

More than \$3,000 was taken in at the Imperial and about \$4,000 worth of tickets were sold on the outside, through the Relief or the Authors League. That two organizations split 50-50 the share to each being in excess of \$6,000. Author's share will be devoted to its indigent fund.

Another \$1,000 went to the fund from the dinner event held Sunday night by the Drama League, with Rachel Crothers the honored guest. This money will go to the Actors Dinner Club in pre-payment of meals to the served professionals sent by the fund. The Dinner Club moves this week from 42nd street to the Great Northern Hotel on 57th street.

Other contributions up to Feb. 3:	
Private contributions	\$15,871
Gilbert H. Miller	500
Alfred Lunt and Lynn Fontanne	100
Algonquin Supper dance	153
Stille Amend	110
Anonymous	50
Chas. Gordon Leavitt	50
Kathleen and Chas. G. Norris	50
Mrs. C. K. Lippman	25
C. Lawton Campbell	25
Mrs. Joseph Parsons	25
Mrs. Felix Morris	15
Nedda Harrigan	10
Mrs. Stan. Wygant	10
Ruth M. Woodward	10
Mrs. G. C. Cobien	10
Eliz. A. Alexander	10
Mrs. Jas. W. Howie	10
Mary Servino	10
Other contributions	400
Total	\$17,344

Mystery and Morrissey Puzzle Philly Papers

Mystery surrounds the project, outlined in a letter sent to the drama editors, for re-opening the Adelphi theatre on North Broad street, a former Shubert house dark for two years.

Will Morrissey is the man who declares his intention of re-lighting the house and claims he will present there a new version of his own called 'Vagabond Revue.' Show is supposed to open here next Monday.

Ted Healy, Jo Frisco, appearing this week at Fay's, popular priced vaude house in West Philly, George Price, Charles Kerr and his orchestra, Vaughn Comfort, Kathleen Richle, Marjorie Coates and the Stanley Brothers are mentioned for the month or so ago. Morrissey was reported planning to open the Walnut.

DINNER CLUB CHARTER

Albany, Feb. 6. Actors and actresses without funds will be furnished with free meals and general aid by the Actors' Dinner club chartered under the membership corporation law.

Among the incorporators are Noel Miller, Marie Norron, Marion Reid, E. Van Buren, Hotel Dryden, Selena Royle of New York City and Dorothy Stone of Forest Hills.

Shuberts in Lead

Ma Simmons was telling Lee Shubert about the impending Paramount and RKO receiverships, and later verified her report as an official.

To which Lee replied: 'You see, the Shuberts are always ahead.'

PAR ABRIDGING LEGIT INTEREST

The Paramount-Public receiver-ship will probably considerably curtail its activities in the legitimate. It has been operating Charles Frohman, Inc., since the death of that showman. Last summer Par announced it was through with legit business, and Charles Miller, who directed the Frohman office for Par went on his own and switched his quarters to the Miller theatre, from the Empire.

Charles Frohman, Inc., is profitable and may be continued, understood the Empire will be turned back to the estate of Al Hayman. The house, regarded as commanding the Broadway to the stage degree as the Belasco, was not profitable after the run of 'Barrett's of Wimpole Street.' Par has a lease which stipulates a rental of \$85,000 annually plus the taxes. Under receiver-ship practice the lease is expected to be disaffirmed.

Although the Frohman lease on the Empire has until 1940 to run, the estate proposed to sell the property last season. The sale was deferred from time to time and finally withdrawn because bidding was far under the knock-down price. There are four Al Hayman heirs, who thereupon incorporated the property and stock was distributed among them.

Par's Frohman office made a part of first run in 1922, and earnings came from rights to old plays (stock and otherwise), picture rights and the operation of 'The Animal Kingdom,' the stage version of the estate proposed to sell the Broadway. Some time ago the Frohman office let go its part interest in the Illinois theatre, Chicago and a Seattle theatre. Its only property interest is one-third of the Lyceum, New York theatre, others concerned being Daniel Frohman and the estate of William Harris, Sr.

Par's first supposed that the Frohman enterprise would produce plays later designed for filming by Par, but Miller never appeared to have the picture end prominently in mind. Wygant, under his direction never reached the screen. Other picture companies have bought Frohman shows rights as much as Par.

Only last week Jesse Lasky bought 'Berkeley Square' from the Frohman office and it will be filmed for Fox. Estimated that of \$250,000 in picture rights, just one-half was paid to the Frohman office by Par, the balance coming from other Hollywood film firms.

'Dubarry' to Tour

'The Dubarry,' which closed an 11-weeks' engagement at the Cohan theatre, will wind up in Hollywood Feb. 27. Philadelphia is the first stand, other bookings being dependent on business there.

In the meantime Grace Moore, the operetta star, is resuming in Palm Beach. Some talk of the show returning here before going out of town.

'COUNSELLOR' TO COAST

Frank McGrann, for seven years Shuberts' advance man, will pilot Elmer Rice's 'Counsellor at Law,' with Ed Murry and the New York cast on the road.

Show opened in Philadelphia this week and will play Baltimore, Washington and then west via Pittsburgh, winding up in Hollywood in June. Muri then resumes his picture contract with Warner Bros.

RECASTING FOR TOUR

Hollywood, Feb. 6. James Hanley and Ben Jackson are recasting 'A Plain Man and His Wife' for tour of Arizona, New Mexico and Texas. Play closed Saturday (28) at the Curran, San Francisco.

Shubert Sale Ordered for Feb. 24, Court Sets \$400,000 Minimum Bid

Legit Actors Grumble

Chicago, Feb. 6. Legit actors plunging from the placid pace of nine performances a week to five a day were grumbling Friday and Saturday at the Chicago theatre, where 'Show Boat' opened as a picture house tabloid.

Some of the boys and girls, however, were glad to have jobs!

TOO MANY CASINO SEATS 500 OF 'EM CUT DOWN

Large capacity theatres for musicals at pop prices may have been good in theory, but appear to be impractical in practice, at least on Broadway. Two seasons have proved it to the theatre. The Casino (built as the Earl Carroll), and radical changes reducing the number of seats are being effected for the showing there of 'Melody' next Monday. About 500 seats have been removed from the rear of the orchestra floor. Instead of 30 rows there will be 18.

Carroll's 2,550-seater was regarded as experimental in show circles and immediately upon its opening there was little doubt that the idea was wet. Carroll, however, thought a theatre of such proportions, permitting lavish productions at \$3 a top, would revolutionize show business.

The Casino will present an unusual sight at the 'Melody' premiere. All double letter rows are removed. Bordering the new last row will be a ring of boxes, something like the Hippodrome layout. Heavy curtains backing up boxes will prevent possible echoing of sounds in the disused portion of the theatre.

Let Out, Grona Sues Burr on Lobby Photos

Unusual damage claim, for \$25,000, in a suit by Eugene Von Grona, dancer, is against Courtney Burr, Inc., producer of 'Walk a Little Faster,' at the St. James theatre, New York, claiming damages through Von Grona and Bouvier's pictures having been used without permission.

The dancers were let out of the musical, but Von Grona contends that the continued use by Burr of his photo in connection with the lobby displays on the production have been damaging. He alleges that the pictures, despite his protests to Burr personally and to Leon Spachner, the g.m. of the show.

Julius Kandler, for the show interests, will interview the defense. That Von Grona's fame wasn't such that it made much difference either way about the use of his pictures in the lobby frames.

Advance Agents, Two N.Y. Legits, Hit L. A. at Once

Los Angeles, Feb. 6.

For the first time in several years, advance agents of two New York legit attractions are here simultaneously, arranging for immediate bookings. Bill Gordon and Howard Gale are here to arrange the preliminaries for 'The Great Train Robbery' at the Elks Club, and opening at the Biltmore Feb. 26, and John Pelret and Allan Awtater are in ahead of 'Another Language,' coming into the Belasco (13).

Julius Kandler, for the show interests, will interview the defense. That Von Grona's fame wasn't such that it made much difference either way about the use of his pictures in the lobby frames.

Baker's Successor

New Haven, Feb. 6. Prof. Allardyce Nicoll, Univ. of London, will succeed Prof. George Pierce Baker as chairman of Yale's Dept. of Drama when Prof. Baker retires at end of current college year. Prof. Nicoll is author of a number of books on the theatre.

Prof. Baker, who came to Yale after a number of years in Harvard's '47 Workshop' has developed a number of outstanding figures in show business, in every branch from playwrights to producers. He retires after six years of service here, with future plans indefinite.

Assets of the Shubert Theatre Corporation, in receivership since Oct. 1931, or what is left of them, will be sold at public auction starting at 11 a. m., Feb. 24.

The sale will be conducted by Earl B. Barnes, special master in the case, to the 'highest bidder or bidders on the front steps leading to the main doorway of the New County Courthouse of New York County.'

In the decree of sale issued by Judge Francis C. Caffey it is stipulated that all sales must be confirmed by the court and such confirmations shall not be made unless any and all persons entitled to participate in the proposed reorganization of the Shubert corporation, be fully aware of the plan. When application was made by the receivers for the decree of sale the Shubert lawyer advised the court that the reorganization would be attempted.

It is assumed that the Shuberts will bid in the theatres owned by the defunct corporation, which exclusive right to the Shubert estate in sale and reorganization. The decree directs the special master not to accept any bid for the properties in bulk unless the bid be not less than \$400,000. That protects the outstanding receivers certificates amounting to \$300,000 which are a prior lien and which are held by the Shuberts and their associates. The minimum bid also includes the fees due the receivers and their attorneys, such claims amounting to nearly \$100,000.

Properties Involved

The theatres to be sold are: Harris, Central (theatre and office building), Imperial, 40th Street, Longacre and the warehouse at 437 Greenwich street, all in New York, also a parcel in Philadelphia known as 101 Watts street and 138 North Juniper street. The leases on the following New York theatres are in the sale: Barrymore, Winter Garden, Plymouth, Bijou, Broadhurst and Morosco. Also the lease on the Shubert, Kansas City, one-half interest in the ground lease of the Belasco, Washington. To be sold also are the stocks of all subsidiary companies of the Shubert Theatre Corporation, all scenic effects, stage properties, costumes and electrical equipment.

The order of sale in specifying the minimum \$400,000 bid for the whole properties mentions that the bid may be less any amount paid or payable to the receivers by reason of the 'sale of certain assets.' That indicates that the receivers certificates will be acceptable as cash. The subsidiary corporations are:

Nodlin Corporation, Shubert Theatrical company, 249 West 46th Street, Inc., 226-236 West 46th Street, Inc., Shubert Theatre Company, 636 Greenwich Street company, Sam S. and Lee Shubert, Inc., and the S. S. Shubert Amusement Company. The National theatre, New York is not mentioned. It was reported foreclosed by Prudence Bonds.

Shuberts' Revue Plans For Garden Deferred

Warners are continuing at the Winter Garden, on Broadway, from week to week, while the Shuberts are planning a revue into the old musical club stand.

This is causing postponement of the Sunday night concert idea until the end of this month instead of commencing Feb. 5 as planned.

Shubert's legal plans are an original musical which Gladys Unger and Harry Tierney are writing, and 'Amber Lantern,' modernized from the old 'Blue Paradise' operetta.

Brown's 'Oliver Twist' Fails to Open Ritz

'Oliver Twist' which Chamberlain Brown produced for his last week, failed to open. Understood Brown failed to guarantee the house expenses required by the Shubert office.

'Twist' was supposed to have replaced 'The Hope of a Tree' originally scheduled. Latter piece may go into rehearsal this week.

B'way Grosses Dip After Jan. Climb, But 'Design,' Leader, Tops \$29,000

February did not start so well for Broadway legions. January was a bumper month, but last week there was an easing in the grosses. The top-grossing shows are getting by on incredible grosses, proving how operating expenses have been pared.

There is a great gulf between such attractions and the leaders, while the newest smash, "Design for Living," is drawing fabulous money. First full week topped \$29,000 and that is quite above anything in town, including all music-theater. At Eight, the former dramatic leader, holds to virtual capacity at \$22,000. Nearest to those figures is the new group, "Twentieth Century," \$14,500, and "Biography," \$14,000. Among others which are profitable, "Late Christopher Bean" improved to \$11,000, and "Goodbye Again" climbed to \$9,000.

The new shows failed to uncover success possibilities. "Evening" at the Selwyn drew about \$8,000 in seven performances, much under expectations. "Bad Manners" was on off at the Playhouse after one week; first week of "Alice in Wonderland" (New Amsterdam) topped \$10,000. "The Music," brought into the 44th Street for a repeat, got around \$11,000, mild for a major venue.

Two musicals are slated to come in at \$3.30 top, "Melody," due at the Casino next week, and "Strike Me Now" now in rehearsal. "Take a Chance" retained musical leadership, but was slightly off at \$25,000. "Music in the Air" (44th St.) and "My English" (44th St.) \$20,000; "Gay Divorce" at \$14,000, okay; "Walk a Little Faster" is due soon. Additional grosses for last week were "The Dubarry" at the Cohan, which now has the Italian playboy as a lead, and "The Show Off" at the Plymouth and "The Sophisticated" at the Bijou.

Estimates for Last Week
"Alice in Wonderland," New Amsterdam (2d week) (C-1,702-\$22,000). Had rather good first week. Broadway, quoted at \$14,000; plenty of show and probably house for also.

"Autumn Crocus," Morosco (13th week) (CD-893-\$3,300). Slid off last week; deal with cut rates guarantee a profit; but over \$4,000.
"Another Language," Booth (42d week) (C-708-\$1,680). Longest run show on list; date announced as indefinite; was slated to close; estimated well over \$6,000 and making money.

"Bad Manners," Playhouse. Withdrawn Saturday after playing one week.
"Evening Morning," Ritz (1st week) (D-945-\$3,300). Presented independently (Albert Bannister and J. Francis Norman); written by Edna and William G. Kelly; opens Thursday (9).

"Biography," Guild (8th week) (C-914-\$3,300). Announced to move to 45th St. after one week; business with the gross last week around \$14,000.
"Criminal at Large," 48th St. (18th week) (D-393-\$3,300). Leaving after another two weeks; has been averaging around \$5,000 and making money.

"Dangerous Corner," Fulton (18th week) (D-913-\$3,300). Under \$4,000, but hooked up to make money; in three seasons house required a top limit double that gross.
"Design for Living," Barrymore (3d week) (CD-1,090-\$14,400). Biggest gross on Broadway to name comedy; first full week estimated over \$29,000.

"Dinner at Eight," Music Box (16th week) (C-1,000-\$3,850). Little difference in takings of smash drama; last week at \$2,000 indicates great draw.
"Evening," Selwyn (2d week) (D-107-\$3,300). Notes fairly favorable in most cases, but generally mixed; first week could have been much better; \$9,000.

"Flying Colours," Imperial (21st week) (R-1,446-\$2,200). One of group now operating under cut rate guarantee; with operating net down, \$13,000 gross okay.
"Four O'Clock," Elliott (1st week) (D-944-\$3,300). Presented independently; written by Nan O'Reilly and Rupert Darrell; opens Thursday (11th week) (M-1,395-\$3,300). Held up better than some other musicals last week and around \$14,000 indicates profit both ways.

"Goodbye Again," Maasque (7th week) (C-700-\$3,300). Good but broke out of the top of the list; better last week to about \$9,000, best mark to date.
"Honeydew," Vanderbilt (18th week) (C-777-\$2,200). Some shows operating at \$22,000 in a generation; this one approaches \$20,000 and gets it.

"Late Christopher Bean," Miller (16th week) (C-946-\$3,300). After strength in past few weeks, topped three matinee grosses last week approaching \$11,000.
"Marathon," Mansfield. Withdrawn.

Tuesday (31) last week; played four days.

"Music in the Air," Alvin (14th week) (C-1,100-\$3,300). (C) Revised ticket prices made for increased attendance if not higher gross; topped at \$29,000 last week.
"One Sunday Afternoon," Little (1st week) (D-530-\$3,300). Presented independently (Peters & Spiller); written by James Hagan; opening date to be announced.

"Pardon My English," Majestic (4th week) (M-1,700-\$3,300). New musical eased off slightly, but got around \$20,000 last week; about \$2,000 better previous week.
"Pigeons and People," Lyceum (4th week) (C-857-\$2,200). Doing fair at modest money estimated around \$5,000; seventh performance; no mid-week money.
"Take a Chance," Apollo (11th week) (M-1,270-\$4,400). Best money for musicals; somewhat off early last week, but closed well and got about \$25,000.

"The Dubarry," Cohan. Withdrawn last Saturday (11th week) at moderate money; closed in the red. "Twentieth Century," Broadhurst (7th week) (C-1,118-\$3,300). Plenty of word of mouth plugging kept laugh show up in the money; about \$14,500.

"Walk a Little Faster," St. James (10th week) (R-1,520-\$2,765). Somewhat down from last week improved pace, but at \$14,000 last week there was indicated profit.

"We, the People," Empire (3rd week) (CD-1,099-\$3,300). Author-manager intent on carrying propaganda piece along; plenty of publicity from drama commentators, but business around \$6,000, not enough.

"When Ladies Meet," Royale (19th week) (C-1,118-\$2,200). Still making good profit; last week estimated at \$11,000; lower scale helped show as it did others.

Other Attractions
"Face the Music," 44th Street. Repeat got about \$11,000 last week.
"One Wife Or Another," Provincetown; opened Monday; listed for one week.
"The Monster," Waldorf; revival opens Thursday (9).

"Lillian Marionettes" (Piccoli) moved from Lyric to Cohan.
"Shakespeare Theatre" (Johnson's); Shakespearean revivals.
"A Husband's Go," Forrest; revival.

"The Show Off," Hudson; revival.
"Oliver Twist," due at Ritz; never opened.

Current Road Shows

For Irish Feb. 6.
"Abbey Irish Players," Royal Alexandra, Toronto.
"Audience Time," Grand Opera House, Chicago.

"Broadway Rhapsody," Feb. 6-7, Lynchburg, Va.; 8, Charlottesville; 9, Danville; 10, Greenville.
"Counselor at Law," Chestnut St., Philadelphia.

"Jazz," Jossel, Feb. 6, Rosanoke, Va.; 7, Raleigh, N. Car.; 8, Atlanta; 9, Macon; 10, Jacksonville.
"Capone's" and "Hamlet" (Walter Hampden), Shubert, Newark.
"Cavalcade," Majestic, Boston.
"Cavalcade," Erlanger, Buffalo.
"Cavalcade," Shubert, Elmhurst.
"Dixie on Parade," Garrick, Chicago.

"Speaking All Others," National, Washington.
"Melody," Majestic, Brooklyn.
"Of Thee I Sing," Feb. 6, Ryman Auditorium, Nashville; 7-8, Auditorium, Memphis; 9, High School Auditorium, Little Rock; 10, Convention Hall, San Antonio; 11-12, Shrine Auditorium, Oklahoma City.

"Of Thee I Sing," Forrest, Philadelphia.
"Rhapsody in Black," Feb. 6-7-8, Court Square, Springfield, Mass.; 9-10-11, Capitol, Albany, N. Y.
"Rhapsody" (film), Grand Opera House, Cincinnati.

"Springtime for Henry," Boulevard, Jackson Heights.
"The Cat and the Fiddle," Apollo, Chicago.
"The Green Pastures," Ford, Baltimore.

"Queen's Husband," Feb. 6-7, Empire, Edmonton, Alta.; 8-9, Hub, Saskatoon, Sask.; 10-11 Dark, Regina, Sask.
"Vanities," Feb. 6-7-8, English, Indianapolis; 9, Hippodrome, Terre Haute; 10, Mizpah Temple, Fort Wayne.

"Whistling in the Dark," Wilbur, Boston.
Coast Routes
"Grounds for Divorce," Alcazar, San Francisco.

"Another Language," Geary, San Francisco.
"Tattle Tales," Curran, San Francisco.
"Under a Pleasure" (Road Co.), Community Playhouse, Pasadena.
"Bridal Wise," El Capitan, Hollywood.

\$4.40 LIMITS 'MELODY' TO PITTSBURGH \$20,000

Pittsburgh, Feb. 6.
Disappointing business of George White's new "Melody" at Nixon last week attributed chiefly to stiff top, \$4.40. Operators managed to pick up around \$20,000, not any too good and 'way below expectations.

It's said White insisted upon a \$4.40 tariff, despite the fact that show is to play at \$3.30 in New York and when he decided to knock down, it was too late. Management for a time figured lowering the tariff to \$3.30 after sale had opened, but it was felt that might react against both the house and the attraction.

Nixon back to road-show films this week, with "Cavalcade" for a minimum of two weeks and prospects of a third. Picture is playing to \$10 and 75 cents in the afternoons, decision to lower tariff result of poor showing recently of "Sign of the Cross" at \$5.

Only legit attractions definitely announced are "Of Thee I Sing," "Bridal Wise" and "Another Language." American Theatre Society still has three more plays to give its subscribers, but nothing in view yet.

L. A. SOLO GETS AN EASY \$6,000

Los Angeles, Feb. 6.
"Bridal Wise," lone legit attraction in town, got a neat \$6,000 at the El Capitan last week. Lack of opposition, plus the name draw of "Bridal Wise" and the fact that it was a new attraction, attracted the locals.

House has also been going after the party trade, averaging three weekly.
"Another Language," road company, is due here Feb. 13, for two weeks at the Belasco. Play has been having a tough time in the coast territory.

Inside Stuff—Legit

With the news breaking about the \$350,000-\$400,000 which the Metropolitan Opera has incurred this season, a sudden drop in benefactors' interest in fostering America's ace opera organization was evidenced by a remark ascribed to Charles E. Mitchell, president of the National City Bank. It was at a dinner at Mrs. Cornelius Vanderbilt's when Charles Hayden of the Hayden-Stone bankers, told the assemblage, whose names proudly decorate the famous golden horseshoe of the Metropolitan boxes that such-and-such was the case. When Mrs. Vanderbilt exclaimed that did Financier Hayden mean to say the Met, which her grandfather was so prominent in sponsoring, would be no more, she turned to Banker Mitchell and is reported to have asked, "What would you advise the Metropolitan?" Mitchell is said to have replied, "I'd give exactly \$4k."

A movement is now on to make the Met a popular proposition with less expensive investiture. A \$300,000 fund, necessary to underwrite it, is being worked upon by the Ziegler-Levitt faction of the Met. Louis Eckstein, the Chicago patron of the arts, whose generosity makes possible Ravina Park, Ill., is among those being interested.

Gulio Gatti-Casazza, chief factotum of the Met for the past 25 years, discouraged Mme. Lucrezia Bort from essaying a testimonial program. It's reported Gatti is through as the Met's director general.

Claimed the Met will not receive Rockefeller Center with reasons therefore vague but positive on the John D. family's objection to an operatic venture.

A disc record played at the finale of "Evening" at the Selwyn, New York, is a highlight of the performance. It is supposed to be the recording of Ireland, the play's heroine, great operatic singer, at her best. The record is amplified back stage. Because of the equipment an additional electrician was ordered by the stage hands union. A road man was put on at \$40 weekly. In England there was no such requirement. Cost of the amplification apparatus was \$40 weekly.

The thrilling story on the record is that of Hina Spand, unknown over here. The number is from "Manon Lescault" and is "In Quelle Trine Morbide" (Behind Soft Silken Curtains). "Evening" opened cold in New York but had two dress rehearsals. One was a smart benefit for the Maternity Center and the tickets were \$25 top.

There is no mid-week matinee of "Pigeons and People," the George M. Cohan show current at the Lyceum, New York. That is because of the anxious task that has set itself, that of being on the stage for the entire performance, save for less than five minutes. He exits but once, until near the finale.

The actor-author-manager: pulled a tendon during one performance recently and rested over the week-end, there being no shows that Saturday. The injury caused him to limp somewhat and some of his capering in the act, Cohen told the audience how he is supposed to trisk about during those points of the performance.

John Golden and his general manager, Dixie French, motored to Florida last week. They asked Pat McNutt, press agent for Golden's "When Ladies Meet" (at the Royale, New York) to wire the gross, message to reach them in Jacksonville.

Pat's telegram merely read: "We have no time for idlers."

A Chinese communist was detected distributing Red propaganda in the city during a performance of the radically minded "We, The People," at the Empire, New York, last week.

He was ejected, then tried to bribe the gallery doorman to permit him upstairs. He offered the ticket-taker 25c.

Noel Coward didn't write "Evergreen." Piece was a Rodgers and Hart musical with book by Benn Levy.

'Counselor' Tops Philly, \$13,000; Wee-Leventhal Revival to Try \$2

'Family Upstairs' Nice Profit-Maker at Cort

Chicago, Feb. 6.
Irish Abbey Players start Feb. 26 at the Harris and that seems to be the sum total of future bookings. Nothing reported on that possibility of the Frank Fay revue, "Little Title" coming in from San Francisco. It's not considered likely hereabouts.

As things are working out "Cat and the Fiddle" is getting the breaks. With practically no opposition and shrewdly pared down to \$2.20, the show is almost the only answer to "where'll we go?" when asked by legit-hungry fans. Meanwhile, "Family Upstairs" has the current thing working nicely and is taking handsome profits considering the nature of the piece.

Estimates for Last Week
"Broom Tail," Grand (1st week) (R-1,207; \$2.20) (2nd week). Fortnight engagement. Around \$5,500 last week.
"Cat and Fiddle," Apollo (M-1,650; \$2.20) (7th week). Had S.R.O. cut over weekend. Doing excellent trade since cheap scale established. Around \$17,500 means profit and longevity.

"Dixie on Parade," Garrick (R-1,276; \$2.20) (2nd week). Around \$7,000 figure. Profits to both ends. "Dixie" on cheaply operated negro revue put together to pick up loose change around during present show scarcely fair notice on its pep and speed.

"Family Upstairs" Cort (C-1,100; \$2.20) (2nd week). Grand (1st week) (R-1,207; \$2.20) (2nd week). Around \$7,000 figure. Profits to both ends. "Dixie" on cheaply operated negro revue put together to pick up loose change around during present show scarcely fair notice on its pep and speed.

"Song of the Flame" Civic (O-3,800; \$1.65) (2nd week). Still not clear of threatening clouds. Maybe \$5,500 last week. Third production week at the Civic. Monday (6) with Sunday performances hereafter eliminated.

Philadelphia, Feb. 6.
Legit business last week was featured by "Counselor at Law," which opened a three-week engagement at the Chestnut Street Opera House.

This Paul Muni show clicked from the start and with a \$2 top grossed close to \$13,000 on the week. The show ought to do three corksing weeks.

Shan-Kar, the Hindu dancer, booked by Hurck, got plenty of editorial mention but was pretty much swamped by the assignment of playing five days (five evenings and two matinees). Hard to see how the engagement climbed out of the red, but management claimed to do so.

"The Green Pastures," after spurt that accompanied announcement of final two weeks, slumped again but upstairs trend and attendance at matinees continued very strong at Forrest.

"Springtime for Henry," moved over to the Broad after two good weeks at the Garrick, got a fair \$4,000, which probably left the show out and justified the switch.

Wee & Leventhal have rented the Broad for a period of weeks, understood to be for one or an option for two more. First show was "Whistling in the Dark," with Bernard Granville, and "The Good Fairy" or "That's Graduated" to both ends. Next, a \$2 top will prevail with plenty of \$1 seats. Fact that many big shows will be opened here have been using a \$2 top here lately may hint chances of this popular-price scheme.

Week's other opening is "Of Thee I Sing," which has an impressive advance and should get at least three big weeks at the top. A fourth is possible, the management having refrained from setting a limit. Big musical is in a soft spot inasmuch as town has been without that kind of entertainment for weeks.

Next week finds "Shuffle Along" at the Grand. "Shuffle Along" is another language reported for the 27th, house unmentioned. Although originally booked at Chestnut, many figure it will come now to the Forrest instead.

American Theatre Society finally has a booking. "The Trip to Traneburg," scheduled March 6 at the Chestnut, inasmuch as show isn't even cast yet, there are sceptics. "Autumn Crocus" is also again reported, though with no date set. Period of two weeks starting Feb. 20 has Chestnut bookings.

Estimates for Last Week
"Counselor at Law," Chestnut (1st week). Paul Muni did swell business. \$13,000 at a \$2 top. Three weeks for it in all.
"Green Pastures," Forrest, 6th and last week. Off to \$3,500, but engagement on the whole was fine. "Of Thee I Sing" this week.

"Springtime for Henry" (Broad, last week). Moved here after two good weeks at the Garrick. Off to \$4,000, but claimed margin of profit.
Shan-Kar (Garrick, one week only). Hindu dancer opened Tuesday, playing seven performances in all. Highly praised but hard to see how any profit was made.

Fay-Stanwyck Frisco \$17,000 Recoups Loss

San Francisco, Feb. 6.
Frisco legit patrons have taken to the gallery. Rather than put with \$2.50 for downstairs, they're climbing stairs to see those shows they really want to see.

Forcible attention is drawn to this "Concord" "The Ladies Meet" at the Curran. Downstairs limit has been to 14th row with balcony getting heavy play. Looks like Frank Fay's "The Ladies Meet" will get back some of the dough they dropped in Los Angeles with \$17,000 on first week of the Curran date.

Lillian Tashman completing her second week for Duffy at the Alcazar gave four matinee last week and brought gross up to \$5,000, same as first week. House temporarily dark.

"Another Language" held for third week at Geary, second stanza getting \$7,000. "When Ladies Meet" opens P. 3.
Columbia dark.

Coast Gets 'Ladies'
San Francisco, Feb. 6.

Belasco & Curran have set "When Ladies Meet" for next Monday night (13) at the Geary.

Cost includes Kay Johnson, Tom Douglas, Catharine Doucet, with Ed MacGregor directing.

'Front Page' For Charity

Toledo, one of the worst show towns in the United States—Toledo, the town that cannot support in the show business—the honor of all professional performers!

Yet Toledo turned out \$4,100 strong for a three-night performance of "Front Page," which was given last week. Toledo newspapers, workers, every penny going to charity to be dispersed by the newspapermen to the cold and hungry kids in the Toledo schools. The idea was conceived by Dick Roberts, who acted as general manager of the show. The publicity given the event was tremendous with radio stations WJR and WWJ of Detroit; WPM, Cleveland, and WSPD, Toledo, which was free time. The newspapers gave columns of space day after day for a month.

Theatres gave trailer space and Herschel Stuart of RKO covered the use of the Palace theatre. Jack O'Connell, veteran Toledo showman, was director of the show.

Dick Overmyer, of the "Blade," who played the sheriff, grabbed honors for all performances. Ben Mendoza, as Krueger, was praised.

John McGowan and Earl Grebe played the Hildy Johnson-Walter Burns combo and their work was well done. Ray Williams as the hardballed Murphy gathered himself some press bouquets, while Betty Birch in the tough role of Mollie was outstanding. Others were Helen Purdy, Louise Kerr, Elsie Kuhlman, Collier and Marj, Hartough, Dick Roberts, Don Pond, Ralph Brady, Charles Carson, Mitch Woodbury, Stewart Schackne, Earl Alken, Urban Murphy, Ken Hamel and Dick McGowan.

Stagehands and musicians also rendered their services. A special arrangement of the musical "Chicago" was made by Harle Bracht and O'Connell.

A special broadcast was made by WSPD. The house was a sellout for three nights. More than 1,000 requests have been made to give a regular performance. It is possible that members of the cast will tour the surrounding country for Saturday night showings. If arrangements can be made the play will be produced in Fostoria, Findlay, Lima, Sandusky and several other towns.

Bonfil Dies

Frederick G. Bonfil, publisher of the Denver "Post," for more than 40 years died in Denver, home Feb. 2, of pneumonia. He was 72. With the late H. H. Tammen he was a power in midwestern journalism at its most sensational. As an example of his paper's methods the late James H. Belasco, twice Secretary of State in Colorado, but then a reporter on the "Post" was told to go to Trinidad, where there was a coal miner's strike on, incite them to freer rioting and quell them by waving an American flag from the city hall steps. Noland sensed the temper of the crowd and came back to Denver without the story. This was just one sample of the way the "Post" made its own news, though the method failed in this instance.

In Harry T. Tammen he found a kindred picture-story spirit and for years they dominated the state and city government and the paper was widely read and feared. They were publishers-showmen of another school and the showmen fact—as circus operators. Bonfil's most recent jam was his refusal to testify in a suit for alleged libel, for which he was fined for contempt of court.

Nick Carter Back

Most important pulp mag action of the past few months is that of Nick Carter & Smith in reviving the Nick Carter name. The Nick Carter cognomen in all pulp history, goes atop a new mag called "Nick Carter Magazine," in an attempt to restore the pulps to something of their old-time favor.

However, Street & Smith is not using any of the old-time Nick Carters, although many million words have been written with Nick Carter as the hero. The Nick Carter in the "Nick Carter Magazine" will be all new. S. & S. having contracted for a new Nick Carter scribbler. Identity of the new Nick Carter being jealously guarded, for various reasons.

Of the many scribblers who have carried on as Nick Carter, the outstanding ones were Frederick Van Rensselaer Davis and Howard K. W. Originator of Nick Carter was John Russell Coryell, but he did little more than get Nick Carter started. "Boy did the majority of the Nick

Best Sellers

Best Sellers for the week ending Feb. 4, as reported by the American News Co., Inc.

Fiction

'Ann Vickers' (\$2.50)By Sinclair Lewis
'The Last Adam' (\$2.00)By James Gould Cozzens
'Bulphington of Blue' (\$2.50)By H. G. Wells
'Imitation of Life' (\$2.50)By Fannie Hurst
'Never Again the End' (\$2.50)By Isabel Paterson
'Kennel Murder Case' (\$2.00)By S. S. Van Dine

Non-Fiction

'Contract Bridge Blue Book of 1933' (\$2.00)By Ely Culbertson
'100,000 Guinea Pig' (\$2.00)By Arthur Kallet and F. J. Schlink
'Flying Carpet' (\$3.75)By Richard Halliburton
'Life Begins at Forty' (\$1.50)By Walter B. Pitkin
'March of Demons' (\$2.50)By James Truslow Adams
'Van Loon's Geography' (\$3.75)By Hendrik Willon Van Loon

First on Walker

Two funny things about 'Jimmy Walker, the Story of a Personality,' by Louis J. Gubetz and Joseph May, which Lincoln MacVeach has published under the Dial imprint. They spell it 'Jimmie' and say he was born May 1, 1881.

He always says "Jimmie" and "Jimmie" was born June 15, 1881. Except for these almost unforgeable boners in a blog of this sort, the vol is a nice job and contains a lot of inside stuff which either came from Walker or close to him and afterward got his pal's blessing.

Authors go from the Greenwich Village days of Jimmy's father to the legislative inquiry, with stopovers at Albany, City Hall and his ex-parte service. Chapters were also devoted to his skill as a lawyer and as city host.

Several photographs—an laugh producer of him as a high-collared honey-mooner with Janet Allen, current Mrs. Walker, at Atlantic City. He is shown with a cap and an overcoat, neither of which would get Jean Friedman's okay today. Or Jimmy's either.

Song-writing days with Ernest Cat and his less successful teaming with Max Witt in some 'Duke of Duluth' numbers for the George Broadhurst piece are adequately covered.

As a source-book, the Kay-Gubetz opera will have great value and nothing coming later can take away from the fact that it was the first in the field.

Authors snuffed out on an index, meaning a sure rap from Menck in his 'Mercury.'

On Rodgers and Hart

A mag article on Richard Rodgers and Lorenz Hart, w. k. music writers, has been written by Collier's and will be published in the issue of Feb. 13.

It's under title of 'Words and Music' and carries Henry F. Pringle's comments.

Cut from pictures for which Rodgers and Hart have written music, goes along with it.

Sashes Popular

The extra wrapper around periodicals is being adapted more and more. Latest to join is the Lit-digest. 'American Mercury' started it, or at least popularized the extra flap. 'American Mercury' and 'Manhattan' were among those emulating it, the latter weekly heralding the coming week's change of color as an identifying denotation to attract to the new issues on the stands.

Priest-Journalist

Rev. Francis E. Benz, editor of 'The Catholic Boy,' new nationally-circulated monthly, was once a member of the staff of the New York 'World' and later was a reporter in St. Paul (where the magazine is published). He studied Journalism at Columbia University and was the first student to receive the degree of Master of Arts in the new Department of Journalism at Minnesota University.

'Catholic Boy' said to be the first publication of its kind in this country. It is sponsored by the Archdiocese of St. Paul.

For the Smallest

First real literature on the 16mm films has been produced by Arthur L. Gale, editor, and Russell C. Hoising, technician, of 'Movie Makers' organ of the Amateur Cinema League.

'Making Better Movies' was written chiefly for the membership, but should have a wider circulation. It is an authentic hand-book for the beginner, laid in understandable English and devoid of the usual highly intricate and technical advice. It does not require a photographer to understand it. It makes them.

Two Docs

William Faro and Macaulay are in a jam over a title. Faro recently published 'Woman's Doctor,' a hot book about abortion, and Macaulay, with Macaulay trailing with 'The Woman's Doctor' which is a sadly misguided effort to augur out the old fashioned 'Doctor Book' that every well regulated family possessed with a minimum of fiction. It's a weird combination of poor story telling and meticulous accounts of operations, uterine examinations and child births. The book is antithetical in spite of the similarity of name.

Of Course a Mag

League of the Forgotten Man brings its members to attention with a mag, 'The Forgotten Man,' which gets under way with a March number. Editor is Julius Abrams.

Feature of the mag is a door out on the cover. Opening of the door will reveal the picture of a different group of 'forgotten men' in each issue. Mag is propaganda on behalf of such specimens of the forgotten men as the New York member and Senator Borah. Will pay some attention, also, to the 'forgotten woman.'

Brentano's Quits

Brentano's has disposed of its publishing business to Coward-McCann, Inc., and will retire from that end of the book business, confining its efforts to retail sale.

Brentano's entered the publishing field half a century ago, starting with limited and deluxe editions and gradually broadening the field, representing many of the leading authors.

Transfer was made last week, including those books already published and not disposed of.

Losing Weight

That Paul Whiteman didn't drop all that poundage for nothing is indicated by a book relating the great feat to appear soon. Called 'Whiteman's Burden,' and written by Isabel Leighton, from facts supplied by Margaret Livingston, who is Mrs. Whiteman. Miss Livingston's name goes down as co-author.

S. & S. Throw Party

Simon & Schuster gave one of their usual cock-eyed parties Friday night and Saturday. Held at the publishers of the puzzle kingdom. Literati and Broadwayites were invited to the Algonquin to 'go to pieces,' with several extra big puzzles 'spread' about and prizes for the first to finish. Harry Hersfield, invited to be judge, decided to be a master of ceremonies and general kibitzer instead, but the gag worked out anyway.

'Week,' Not 'Weekly'

Otis Chalfant-Taylor is the drama editor of the 'News Week,' which incidentally, he says, is the official title of the 'News Weekly.' He is a Poo-Bah of an editor, covering drama, pictures and occasionally musical, operatic, radio and art on topics considered of national interest.

He was drama ed. of the 'Outlook' until Al Smith took that over, and was dramatist of 'The Laughing Boy,' which Belasco had planned to produce.

That's Different

Cheyney-Trent, who teach poetry by mail, deny a recent statement that they are offering cut rates. They accept no orders or orders from promising poets, but do not offer cut prices, they say. They do offer half-scholarships, however.

Also peeved at the suggestion that they are their pupils in 'Poetry Work,' or anthologies published by Harrison.

Daily's Bible Giveaways

'Los Angeles Record,' which runs a daily column on its front page, edited by the Rev. Robert P. (Bob) Shuler, is carrying coupons, three of which entitle any reader to purchase one of two grades of the Bible at bargain price. Shuler's last week switched his allegiance to the Los Angeles Church Federation, which has been more or less of a force in the side of L. A. amusements.

Kelly Goes Studio

Mark Kelly, one of the leading sports writers in the West coast, has resigned as sporting editor of the Los Angeles 'Examiner,' to join the scenario staff at Warner-First National on a two-year term. He has taken up his new duties around March 1.

His column, 'What Nuts,' has won Kelly a reputation on the coast, and was instrumental in attracting the attention of the studios.

Roosevelt's Sees

The three men, Louis McHenry Howe, Marvin H. McIntyre, and Stephen T. Early, who will comprise the White House staff after March 4, worked under, or came in contact with, President-Elect Roosevelt during his service as Assistant Secretary of the Navy in the Wilson administration. Howe, then, as now, was his personal secretary. McIntyre, who had been on the staff of the Washington 'Times,' handled the White House press relations during the World War.

Early, who probably will be the White House front office secretary, covered the Navy beat for the AP while Mr. Roosevelt was on duty in that department. He also was AP man on the Roosevelt campaign in 1920.

A coincidence is that the three members of the new secretariat have had contact with show business. Howe, while on the staff of the old New York 'Herald,' worked in the dramatic department for a time. McIntyre, who is now expected to join the Roosevelt pre-convention forces, and Early has served as Washington contact man for Paramount-Public.

Smith With Fawcett

Fawcett Publications announces that Frederick James Smith has been appointed eastern editor with a desk in the New York office. He worked on the 'Post' for 11 years.

Recent connection has been with the Tower group, publishing four mags. Did the picture reviews for 'Liberty' for about five years.

Ruth Dimick Dead

Ruth Crosby Dimick, who as a member of the 'Morning Telegraph' staff for 15 years picked up close contacts with the noted actress, died in New York Feb. 4 of pleurisy and complications. She was the author of numerous books, including 'Our Theatres of Today.'

Pulps Keep Him Busy

H. Bedford-Jones has returned to the coast after a two weeks' jaunt around the New York publishing office. He carried back with him orders for 47 stories for Munsey and for Tower. Bedford-Jones authors his pulp magazine material at Alameda, just outside Los Angeles.

A Lady on Lamas

'Maggie and Mystery in Tibet' by Alexandra Davin is written by the only white woman to have penetrated the inner holes of Tibet. She spent fourteen years disguised as a native in order to collect her material.

Suing on 'Savage'

Fox Films and Tiffany Thayer, the authors, are being sued for libel by a well-known Chippewa on the ground that 'Call Her Savage' is a portrayal of her life. The story was given to Thayer by his own wife, who is an Osage Indian.

Strange Sameness

Much comment, some of it rather nasty, has been caused because the plots of Ann Vickers by Sinclair Lewis and 'The Ironica' by H. G. Wells are identical.

Rob Writers

Los Angeles 'Herald Express,' in covering the Captain Vandervell murder case, is trying to get studio name writers for daily by-line stories. Jury selection started last week. Henry Wales and Dudley Nichols of Fox are lined up for two yarns, with the 'Heres' trying to get Frances Marion and Bess Meredith to cover the trial from the woman's angle. Adela Rogers St. John, who usually covers all news cases here, is conspicuous by her absence.

Chatter

Charles A. Mator, 80, died Jan. 23 at Portland, Ore. He was formerly manager of the 'Oregonian.' Charles King, Pasadena 'Star-News' reporter, has had a play, 'Hit and Run,' accepted for production by the Pasadena Community Players. It's about a speed cop. Eugene Jay Sheffer, author of the crossword puzzles appearing in many of the country's newspapers, is connected with Columbia University. His secretary, Arthur Gutmann, is also a c.w.d. expert.

Anna Jean Jurek, journalist, 121 E. 12th St., New York, was recently bankrupt; debts, \$3,885. no assets. Verner Maurice Wilshire has sold his interest in 'Dance Culture' and is washed up there.

Simon Schuster is coming across with another cross word puzzle book, the 27th in the series. The Philadelphia Chamber of Commerce and the Retail Book-

(Continued on page 54)

NIGHT CLUB REVIEWS

CLUB RICHMAN

(JACK OSTERMAN)

New York, Feb. 4.

Jack Osterman's putting the Club Richman over again is the talk of Main street, but a particular tribute to Lou Schwartz for his far-sighted perspicacity in spotting Osterman in after the m.c. had been idling for weeks, handicapped by a more or less erroneous conclusion that he would go berserk working in a nite spot. Not only has it established Osterman as one of the town's most facile confederates, but it's more to his credit that, amidst all the hectic revelry attendant to a nite spot, he is laying off all friendly stuff and, what's more, commanding a \$1.50 and \$2 convert (latter of week-ends) for a barrage of Osterman's wisecracks which has made the Richman club the favorite wind-up spot, east or west of 8th avenue.

The inroads of the class speaks which has made Peronna's El Morocco and the Merry-Ground the best money-getters, and both in the Park avenue sector, have been severe competitors for the Broadway niteries, even adding the Red Cafe and the Place Pigalle, both of the snooty type. The Richman has been a sufferer with a vacillating policy, knowing next week and then a low set-up until Osterman went in. The m.c.-to give an idea—figured he'd rather celebrate his second wedding, rather than his first, just for a novelty, and has been there for four weeks now and building confidence.

Osterman's pacing is the prime appeal, along with his mixing and hosting, although with it there's a little sly little bawling him up which Al Siegel (not the pianist-composer) put on. It holds 20 girls, 12 ponies and eight show girls, including the adonis of the scene, Florence and Alvarez, and Bobbie Dupree-Mickley are the dance tantes, and Frances Faye, solo pianist-sourcerer, who used to whom 'em at Gallant's, is the next best bet at the Richman to Loman. Jerry Friedman, top safe dance purveyor, dishes up the tunes as effectively as ever.

Patsy Kelly may come into the picture next week and Osterman is thinking of going stogie-master with Sammy Cantor, ex-Jack Pepper aide.

Getting a consistent nite play, and bullish as it grows later, the Richman reminds of yesteryear's 29 cents. That it's knocking 'em over for \$1.50 and \$2 converts is in itself a real distinction in these no-couvert days. Adel.

SUBURBAN GARDENS

(NEW ORLEANS)

New Orleans, Feb. 2.

Suburban Gardens is now under the sole administration of Al Simmons. Al is lessee, manager, booker, and really an impresario of parts. His new show is the best he has had in Louisiana. It's knocking 'em over for \$1.50 and \$2 converts is in itself a real distinction in these no-couvert days. Adel.

Save, all stuff of Lewis is greatly relished. His Yid classic, 'Sam, You Made the Pants Too Long,' brought gales. He has a new song, 'Paul Small, who long, immeasurably in planting and building situations. It's been going on about a year ago, is the entourage scoring with dance diversions. Form followers along the ringside rated her high in their figurative way.

Bud and Betty, with fast stepping and acrobatics, did well. Neat little brother and sister act with mommer along to watch over them. Rita White was the only entertainer to miss. Greatly to be commended. Taylor in appearance, Miss White is stomping and singing songs as she has watched and heard others do, and sing them, entirely obliterating any spontaneous appeal or display of individuality.

Charlie Fisher (nee Fishbein) and his Aristocrats play the show and dispense dance music in splendid fashion. Simons is keeping them away from heavy-salaried name bands.

CONGRATULATIONS
LENNY HAYTON

The newest of the Maestros distinguishes himself nightly on Charleston for a millionaires' club. He is a real hit! Lenny a hit!

ROCKABYE HOME
"JUST AN ECHO, HE"
"TRY A LITTLE TENDER"
"TILL TOMORROW"
"HEY YOUNG FELLA"
"UNDERNEATH THE ARCADE"

ROBBINS
CORPORATION
MUSIC TENTH AVENUE
NEW YORK

Lucy Ruby

Hollywood, Feb. 6.
Bert Kalmer received \$300 as a dividend of his deposit in a defense fund. Kalmer told his wife the good news, adding that Harry Ruby had received \$200.

"That guy always had more luck than you," observed Mrs. Kalmer.

These days because he figures they don't mean a thing unless containing personalities who draw.

Suburban is a d. n. but fairly in it. But little fresh money around now for the 'gamblers'. Ten cent chips on the roulette tables tell the story.

Somebody should start a Bankrupt Club with a receiver as m. c. Samuel.

Literati

(Continued from page 53)
sellers Association are sponsoring 'Book Talk' by Joan Greaves over the air.

On February 6th, Claude Kendall is publishing 'Mother Sea' by Felix Slesinger. RKO considering this one for early production. Riesenber is at present in Hollywood, scooping in the shekels.

Doubleday-Doran is bringing out a fat tome of all the O'Henry prize winners from 1919 to 1932. The litigation over the naughty-naughty book, 'Ulysses,' by James Joyce seems likely to be settled by the public. What's the use? With the public grown as sex-saturated as it has, 'Ulysses' will be just a primer on the subject.

The Book-of-the-Month Club has selected 'British Agent' by Lockhart as its non-fiction choice for February.

Martha McKenna, who was an army spy during the war, has written it in 'I Was a Spy.' With illustrations.

The Noel Coward stage success, 'Design for Living,' making its bow between covers. A Doubleday-Doran book.

Donald Henderson Clarke has a new one. He calls her 'Female' and she will make her book appearance at the tail end of February.

Samuel Thayer back to Claude Kendall.

Lionel Houser, the San Francisco 'News' literary editor, has another novel coming out soon.

Lyle Saxton doing his first novel. Harold Lamb back from Persia. Edna Ferber's new one will be 'They Brought Their Women.'

Anne Higginson Spicer got the Booklovers' \$100 George Sterling Award. Lot of money for a poem.

Hugh Brooke will make a trip up the Amazon, currently a favorite sport with scribblers.

Alfred Kroeber, the poet, has turned novelist.

Vina Delmar doing a new novel and has a title for it already—'The Marriage Racket.'

Jack Price, who headed the 'World's' photo department has a book out on 'News Photography.'

A cinch that Max Miller, the 'I Cover the Waterfront' author, would do another. Dutton will get it.

Branch Cabell back to his place in Richmond.

New book-publishing organization, the Bee-Hive Publishing Company, which comes into being with the first book, 'The Great Hurricane in Florida,' is really the enterprise of the book's author, Rebecca Bean, to get her script in print.

'Sunshine' Gets Delmar

Vina Delmar hereafter intends to make her permanent home on the coast. Now in Hollywood on pictures, authoress will come to New York in about the next week to dispose of her home here and then will return west to do her scribbling in the California sunshine.

Dropping Screen Roto

Beginning Feb. 12, Los Angeles 'Times' will drop its four-page rotogravure preview section, which for years has been devoted entirely to films and screen celebs. This will leave the rotogravure part of the paper running only four, instead of eight, pages.

Preview section has been superseded by Edwin Schallert, drama editor, with Whitney Williams, who recently went off the staff, handling the copy and pictures.

Agencies and Agents

(Continued from page 35)

merely that of making a routine contract for the use of certain broadcasting and time facilities. They must judiciously sell the product via radio program that is likely to strike the public's fancy.

The Other Side

The talent agents realize that such ideas are scarce. If they had a fraction as many such ideas as they have acts to sell, they'd be on the other side of the fence, selling the programs and buying—not selling—the acts.

Broadway agents are not beyond their depth when they realize that something as ephemeral as a radio program idea is too dangerous to voice around any ad agency. They can be stonewalled easily. If that's a not nice term, they can be 'adapted' as readily. It's safer to sell the physical, i. e., the performer.

The ad agency has all sorts of arguments. They admit that a popular type star brings a ready-made audience to the air, when it's announced that these stars and the stage and screen will broadcast. But it requires a Big Idea of some kind, not just distinguishing and certainly far less costly entertainers, to make 'em do ditto, week after week. Hence the quest eternal for the Big Idea.

From whence evolves the premise that talent agents don't belong in radio. Or such is the contention in certain ad agencies.

Unrequited Ad Agencies

It's admitted on the same line that less than 50% of the ad agencies are equipped to build programs; that they must recourse to outside agencies for advice and expert guidance on the style of show that's to go on the air. Even as large an agency as Glavin's, Sampson, Hammett & Gardner, Chicago, and New York, with perhaps the greatest number of radio programs on the air, had to recourse to outside studios and the like for the physical building of their programs. Other of its shows are in the hands of Bob Goldstein, Al Brown's manager, with Lyman-booked bands as the musical background.

When the Big Idea comes, aver the agencies, the task of fitting the puppets into the cast is the least of it. It's cited as a notable example that any other talent could have clicked on the Street Singer, but it happened to be Tracy's voice, and he's got it on the air. But the agencies persist the idea was the big thing that made him.

Bungling

The case of Woodbury soap being maneuvered into ten tenors on the same program, Novis and Downey, and the killing of each other, is laid at the door of bungling talent agents in the network proper and on the outside.

Behind it all is a smouldering peeve by all agencies against all talent sellers, the past experience of kickbacks and cutting up with the ad agency ever suspicious that they or their advertising clients are being gypped through overpaying.

Ad agencies have had their reputation from too long a time. 10% who have had propositioned them on kickbacks, etc., thus putting the gag right back in their own camps in the event of any complications. Some underlings have been caught at it, in the chains and in the agencies. It's up to the networks themselves to ease out the gratters within their own organizations and to bring the end and is accorded the respect it merits.

For the ad agency, and the radio chain better get this clear, that the ad agency is in the show business. They may preen themselves all they want, but they're in the show business and Madison avenue addresses, manners and ethics, but Radio has brought them onto Broadway, regardless of geographical location. Show biz is Broadway, and the ad agencies are in the show business.

Showmanship Anyway

And the more they're fretting today—as all are about putting on a good show, a show that has novelty and punch, the more they're confessing their predilections to showmanship, whether they call it that or not.

Radio must have a constant source of new talent and the agents are that source.

The ad agencies may sit back on their graphs and merchandising and think they're in the show business, very ethical, substantial business men, but as soon as they're dealing with actors, as a means to sell soap, autos or cigarettes or any other commodity, they're in the show biz. And how!

2-Drink Limit

Among those affected by the financial retrenchment applied to the American Society of Composers, Authors and Publishers are the crew whose business it has been to make the rounds of the speakeasies to check up on the spots using orchestras and not paying a music tax. The sparse few of the speakeasy investigators retained have been instructed to go easy with their expense accounts.

New order of things bars these sleuths from bringing a party along with them and jolting down the aggregate damage on their swindle sheets. If the society has to pay any liquor bills from now on it will only be for the stuff consumed by the investigator. And he now understands that a couple of drinks to the ball will be about all that the society will stand for.

Billmont Trio Attached

Los Angeles, Feb. 6.

Salary of the Billmont trio at the Billmont hotel was attached by an assignee of Roger Marchetti, attorney, who acted as a personal manager for the combination. Lawyer closed in on a \$320 demand note signed by Eddie Bush, Paul Gibson and E. W. Seckler.

'Trio claims that note was signed in lieu of paying the 50% commission Marchetti was to collect. They say that he told them he would not want any commission until they hit the big time.

Harold Lee has moved from Miller Music to the Witmark professional staff.

Inside Stuff—Radio

(Continued from page 36)

tant figure demanded by the radio artists' bureau as a means of covering up on the 20% nick which they take from the performer's salary, which is in addition to the 10% going to the regular booker, leaving the act 70%.

In endeavoring to book their sustaining performers in theatres, managers and bookers point out, the other artists' bureau seek to salvage their weekly hand-out to the singers, comics, etc. In one instance, a Los Angeles station sought to sell one of its acts to a local house playing vaude at a figure which equals the total weekly stage show cost.

Local managers and bookers in L. A. smile at such dream salaries, which haven't been paid even standard vaude artists in many a moon.

California station recently introduced a system of five minute programs whereby an advertiser was allowed one commercial announcement and one record per program. This was to catch small advertisers who wouldn't go for longer time.

One shrewd time buyer contracted for six of these five minute programs to run consecutively, and then station woke up to the fact that the advertiser had put over an exceptionally good deal for himself, inasmuch as he was paying considerably less for the half hour than station charges for a straight 30 mins. Also, he is getting twice as many plugs, as station only allows three blurbs on each half hour commercial.

Unlike the arrangement prevailing at the network's Chicago branch, the NBC New York press department is not among the invitees to Monday night auditions. It's the only department concerned in some way with talent that has been excluded when candidates are up for final consideration. In the Chicago branch the attendance of a rep from the publicity crew is as mandatory as the presence of delegates from the sales and artists service staffs.

Objection to the inclusion of the press department at the hearings comes from the program department. Reason given that listening to the reaction of a p. a. would slow up the pace of the auditions.

KSO, Des Moines, operating on a mere 100 watts, is the originating source of a program picked up and rebroadcast by four other Iowa stations, two of them of the 5,000-watt variety. It's a weekly series featuring talk on state government by Gov. Clyde Herring, with the thing originally arranged through KSO's ownership connection with the Des Moines 'Register and Tribune.'

Stations on KSO's special wire hookup are WIAS, Ottumwa; WMT, Waterloo; WOI, Ames; and WICW, Des Moines-Davenport. Latter two transmitters are licensed to shoot 5,000 watts.

Special assessment figured from \$2,000 down per station has been levied upon the members of the National Association of Broadcasters to pay New York D. C. Bond's prior to the inauguration. It wasn't expected that the president-elect's wife would carry her air work past the official inception of F. D.'s office, as her 13 weeks' contract on NBC expires Feb. 24.

Leo Reisman, Lee Wiley and William Scholtz will otherwise continue for the cold cream preparation.

M. H. Aylesworth's report on the NBC gross income of \$29,000,000 for 1932, a drop of \$500,000 below '31, does not indicate the variance in percentages of collections. These have been slower than in '31.

The 1932 gross was also saved, not a little, by the political election broadcasts.

The air sponsor advertises Billy Reid, 'the only son of the beloved Wally Reid,' in connection with the youngster's WLTH (Brooklyn, N. Y.) commercial broadcasts. The same youth made one indie flicker under the name of Wallace Reid, Jr.

'KING' SOLOMON RUBBED OUT IN CHEAP STICKUP

Boston, Feb. 6.

What purports to be the confession of one of the youths sought in the slaying of Charles 'King' Solomon, theatre and night club owner, throws a grim, ironic light on the 'King's' passing. Solomon was supposed to be one of five 'unsubstantiated' in the slaying, a quintet that was safe from harm from the underworld everywhere. So the 'King,' fearing no gangster, moved about alone and unarmed.

Youth, surrendering to police here after flight to New York and return, explains he and four buddies were seated in Cotton Club here early in the morning when the 'King' entered with two girls from the Coconut Grove night club show. Knowing Charlie usually carried a roll, the six planned a washroom stickup. When the 'King' later walked to the lavatory, all alone and followed. Four went inside; two made ready a waiting auto.

Surprised that he should be attacked, the 'King' argued, then struggled. Though gunless, he put up a stiff fight, slaying a giant himself; one of the four drew his revolver and fired three times. As the 'King' fell, they took his roll, which they say was 'only \$400,' and fled.

And thus the 'King,' underworld mogul and above fear, fell in the ignominious sort of cheap stickup.

ROLFE BAND FOR LOEW

B. A. Rolfe and his orchestra open March 10 in Newark for Loew, booked by Walter and Edwin Meeker.

Rolfe, since going off the air (Lucky Strike), has been inactive.

PHIL KORNHEISER IS BROKE—OWES \$12,569

Having given up Phil Kornheiser, Inc., his indie music publishing venture, prior to joining DeSylva, Brown and Henderson, as general manager, Kornheiser, individually, has filed a voluntary petition in bankruptcy listing no assets, and debts aggregating \$12,569.14. Liabilities are actually only \$5,322, of which notes for \$4,946 were issued. The obligations are thus repeated and tacked to the \$5,322, totaling \$12,569.

Applying an affidavit he is unable to pay the costs of filing the bankruptcy petition, Kornheiser gives his address as 320 Central Park West, New York, and identifies himself as "unemployed," but that prior to the filing he was the manager of a music publishing business (Kornheiser, Inc.).

The paper debtors are \$900 to "Variety," Inc., and \$2,246 to the Bryant Park Bank, which notes were insured. Saco Realty Corp., office building, is down for \$512; Ayer, Yellen & Bornstein, music publisher, \$785; Lillian Blaufox, \$216; Ira Schuster, and Abel Ezer, songwriters, \$500 each; Ardley Realty Corp., Kornheiser's landlords at 320 Central Park West, \$400; Mt. Vernon Country Club, \$420; Mercantile Bank & Trust Co., \$385; Garden Garage, \$205.

Benjamin I. Shivers is the bankrupt's attorney.

L.A. Musicians Censored For Underbidding on Jobs

Long Beach, Cal., Feb. 6. Local 353, musicians' union, contemplates action against members of Los Angeles Local 47 who have been coming into this territory and offering to furnish dance hall with more men at less money than paid to L. B. members.

Frank E. Judy, business agent here, has issued a warning to L. A. members.

3 Name Bands for 60c

Chicago, Feb. 6. Trianon ballroom now engaged in a big exploitation push will mass three name bands on the evening of Feb. 13.

At that time Wayne King, Bernice Cummings and Gun Gar will have a musical battle in honor of Lincoln.

All for 60 cents top.

Ish as Publisher

Isaham Jones has gone into the publishing business on his own after about 15 years of letting others turn out the sheets on his compositions. With Kelt-Engel interested, band leader's firm will be known as Isaham Jones, Inc.

Office space has been taken in New York, and Joe Santly is slated for the general management.

Miriam Kenner Dies

Los Angeles, Feb. 6. Miriam Kenner, song writer, died Jan. 29 in the Central Emergency Hospital, Frisco, after swallowing poison. She is survived by her father, John H. Kenner. — Los Angeles.

HOUSE'S MUSICIAN TROUBLE

Los Angeles, Feb. 6. Because during recent concerts at the Wilshire Ebell theatre non-union stagehands were used, or none at all hired, musicians' Local 47, through Frank D. Pendleton, its president, has issued an order prohibiting members from playing any kind of engagement at the house unless members of stagehands' Local 37 are also employed.

House, an adjunct of the Ebell club, is being operated for the clubwomen by R. W. Wyatt, trustee.

M-R PROMOTIONS

Mills-Lockwell, Inc., reorganization elevated F. C. (Cork) Keefe, vice to the general manager and K. K. Hansen in charge of publicity.

Ned Williams, former press incumbent, goes on tour with the various M-R band attractions.

Dubin's Wrinkle

Hollywood, Feb. 6. First invasion of serious music by Harry Warren is a symphony work titled "Octo-room." It will be scored by Ray Heindorf.

At Dublin, Warren's partner, insists he will write the lyrics.

MILLS' TRIP PUTS OFF ASCAP-RADIO MATTERS

With permission of the ASCAP board of directors E. C. Mills left Saturday (4), for a two weeks' vacation in Bermuda. Meantime, negotiations with the broadcasters for a revision of their music contract will remain in abeyance. Same goes for the scheduled discussions with hotel and restaurant men over the ASCAP tax on radio use.

In its acknowledgment of the Society's letter offering to rewrite terms, the station senses the National Association of Broadcasters advised the ASCAP that comment on the proposition would be deferred until after the NAB executive board held its next meeting Feb. 20.

NBC Says Jolson Tune Too Warm, but CBS Ok's

"You Are Too Beautiful," song from Al Jolson's new picture, "Song of the Sirens," has been put on the verboten list by the NBC program department. Objection is to the lyrics are too warm for some loudspeaker consumption. NBC applies all over the network. Jolson did this number on his Chevrolet stanza (NBC) several weeks ago, but the bluejean order wasn't put into effect until the number got a selected release and other warblers placed it on their programs.

The song stands as okay with CBS authorities.

Name Band Weekly

New Empire ballroom, Broadway and 51st, opening Feb. 9, will change name bands weekly. Paul Whiteman's inaugural sendoff, at \$2,500 his end, may be followed by Jack Denry.

One band will be permanent, the name orchestras coming in from the various houses around town.

Aspiazu Stalled

Paris, Jan. 30. Don Aspiazu and his Cuban "rhumba" orchestra, just can't get started in France.

Still no labor permits.

Inside Stuff—Music

In the currently new international treaties, the sundry nationalistic authors and composers societies seem fully cognizant of the worries assailing the American SCAAP. Foreign songwriters' associations have the same pleas from hotels, restaurants, cafes, theatres and broadcasters crying poverty and offering to turn over their business rather than pay the music license fees, etc., although it is admittedly more acute in the U. S.

Since this country motivates the world's popular music, the foreign societies do not want to engender the American Society's problems or hinder their completion, with the result that there is an extraordinary amity and accord in existence.

The foreign societies, with more years of experience in the performing rights' collection business in the U. S., currently have all been through the various problems besetting the U. S.

With the broadcasters the most powerful counter-irritant yet encountered in any music tax squabbles, the American Society is further complicated by Associated Composers, Inc., and other indie performing rights sub-organizations springing up, and proffring to make independent deals with the radio and other interests.

There's a young fellow in New York new to the band business and somewhat bewildered by the publishers. Only a week ago they were insisting that he pay for all his orchestrations. Now they're around pleading that he play their numbers, plus inducements.

The only difference that the neophyte can see in his status is that he's now being picked up twice nightly by a major station, for which service the small restaurant at which he works is paying.

Owners of sound lullaby trucks in the Los Angeles territory have been approaching the small music publishers there in the hope of getting all music from such sources, and ducking the \$250 a year ASCAP tax imposed on mobile loud-speaker units. With recording studios available, the minor pups have been making up test records and transcriptions of their numbers, and are able to furnish the truck owners with platters for advertising purposes. There are about 100 trucks in the L. A. area.

Henry Spitzer, the Harms general mgr., claims "My Darling" tops "Night and Day" in sales, both being Harms publications. Latter was conceded best selling in last week's "Six Best" ratings.

SWANK BEVERLY HILLS HOTELS PUT IN BANDS

Hollywood, Feb. 6. Beverly Hills hotel, staid hostelry where royalty has been entertained in the past, and the newer Beverly Wilshire are now staging a battle for night club business. Both hotels, which previously regarded the dance business as a nuisance, are now going to the limit. The Beverly Hills has engaged the Ted Dahl combo with a dance team added, while the Beverly Wilshire has Gus Arnheim's band, and last week added Harry Barris and Loyce Whiteman. Both spots have radio outlets.

Located in a fashionable sector both cater to class resident trade. Recently they have also gone after transient biz, but winning guests who sit out the snow in California's sunshine are few this year. Result is that the hotels had to go for entertainment. Air outlets are also figured to attract attention to the hotels.

Biggest sufferer from this has been the Cocomat Grove in the Ambassador which draws most of its patronage from Hollywood and Beverly. Bev-Wilshire has been getting the best play, credit going to the Arnheim combo, which has been a Coast fave for years. Beverly Hills hotel caters more to family trade, the Beverly Hilliers patronizing the institution which for the past 10 years has been considered among the ace hotels in southern California.

Heidt Band Split, Some Remaining in Frisco

San Francisco, Feb. 6. Horace Heidt bows out of RKO's Golden Gate Thursday (10) heading for Palace, Cleveland.

Part of his band remains at the Gate with Zizz Black coming in for one week as m. c. with baton then going to Heit's drummer, Lee Fleming, who won band popularity contest.

The H'wood Manner

Hollywood, Feb. 6. With space available in the music building at Faramount, another department has moved in.

Sign above the door reads: "Music Dept., and underneath swings another reading "School and Nursery."

AUGMENTING INCOME

With curtailed radio and cafe activity, some of the topnotch farmer maestros of the air are rounding out their incomes through recordings for the pop-priced discs that retail at 25c or thereabout.

Whatever name value they have sells to one's drummer, Lee Fleming, and they employ pseudonyms for other recording work.

Must Sell 5,000 Copies Daily for Top Publishers to Now Break Even

Society Cuts

E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, was voted a \$10,000 cut last week on his annual salary of \$50,000.

Personnel and salary slashes were decided upon in percentage bucks depending on income.

Gene Buck, who draws \$25,000 a year as president of the society, also was voted a similar \$10,000 cut. In addition, Buck, as a top grade songwriter, receives some \$3,000 in annual dividends which aren't affected.

ASCAP TAX ON HOTEL, EATERY SETS HALTED

Restaurant chains which pulled out their radio sets when the American Society placed a minimum \$50 tax on each receiver in such public use, effective Jan. 1, are reinstating their loudspeakers. Concerted action is due to the ASCAP, at the request of the national hotel men's and restaurateurs' associations, deferring collection of the tax until March 1, pending negotiations on the tax between these organizations and the society.

Similar postponement of effectiveness of the rate also applies to loudspeakers used in hotel rooms operated from a master receiver. Tax asked originally by the society for these installations was \$1 per room per year. Eliminated from the purview of the fee were the individual sets maintained in hotel rooms as these, ASCAP realized, would be regarded by the law as tantamount to a man maintaining a set in his home.

In working out the fee for the individual restaurants the society is operating on the principle that each eatery should pay the rate that would apply were a human orchestra used in the place. In the spots where the orchestra has not been replaced with a radio set ASCAP figures on collecting the \$50 minimum.

Dreyfus-Feldman Over To Bid on Catalogs

Louis Dreyfus, head of Chappell-Harms, English publishing house, is due here around Feb. 20 to talk things over with the top American affiliate, Harms, Inc. He will also bid for a couple of catalogs, the European rights of which have become available. Later are Remick's and Famous Music Corp.

Also due over about the same time is Bert Feldman, of the British music house of that name, to put in his own bid for these catalogs.

Blind Ad for Columbo

Detroit, Feb. 6. Russ Columbo appearing at one of the local closed door spots. Plugging his arrival, a large ad in the papers, consisted of Columbo's picture and the caption "appearing at one of Detroit's most popular night clubs." Spot not named nor any address given.

HERE AND THERE

Paul Tremaine is sharing the bandstand with the California Collegiate at the refurbished Broadway dine and dance spot, the Bohemia. It was formerly Janssens' Hauptfrau.

Sidney Kornheiser has joined Kelt-Engel as radio contactor.

Sam Wigler, formerly with DeSylva, Brown & Henderson, has gone into the publishing business on his own. Makes his headquarters, two previous partners being George Mario and Arthur Bohm.

Everett McCracken, Baylor University band master, re-elected president of Texas Bandmaster's Association.

Selling 5,000 copies of music a day, at 16c, which means a \$800 daily turnover, a publisher, if doing \$5,000 a week's business (or \$20,000 on the month) stands a very good chance of making a consistent profit these days. But 5,000 copies is a high average and must mean beach-coup hits.

Overheads too often exceed that 20c's monthly. If the ratio were kept okay, then everything else, such as what little mechanical money there is, plus the American Society's \$30,000 to \$35,000 a year to top publishers, would shape it up as a very nice proposition all around.

The Harms firm's idea of operation seems to pace the way for what must be the inevitable trends of the music publishing industry.

Harms continues to keep on the right side of the ledger with a modest overhead on the radio as an ally to put over their songs, although it becomes just as often a hindrance in quickly killing off the hits. With a minimized professional staff and the radio plugs fairly consistent, the new tunes can get into the air pronto.

Harms also has the added advantage of getting 18 to 25c wholesale for their music, which is principally musical comedy or better class pop songs, instead of the 15c which is the MDS average. The opera phase of the Harms catalog in itself ensures more consistent and staple quality which stands the songs in good stead through better chances for commercial longevity.

CANTON LOCAL TAXING VISITING BANDS 4%

Canton, Feb. 6. Canton musicians' union is demanding 4% from traveling bands playing local ballrooms. Bands declare this to be the highest extracted in any city in the United States. There has been much dissatisfaction over the issue.

Duke Ellington and "Red" Nichols have been among the complainants but, so far, nothing has happened. Maestros say the percentage in other cities is seldom more than 1%, though some locals demand 2%.

Visiting bands have said they will take up the matter with New York headquarters.

Freed, Brown, Kahn Tuning for Metro

Arthur Freed led for Hollywood last week to join Nacio Herb Brown, his former songwriting partner, for some Metro screen musicals. As a team, Brown and Freed have prominence with Metro's "Hollywood Revue," "Broadway Melody" and "Pagan Love Song," among others.

Another songwriter whom M-G has signed is Gus Kahn. All writers songs will be published by Robbins Music Corp., a Metro subsid.

Leaders Win Over Local

Jaam Anson Weeks and Ted Weems got into with the New York musicians' local No. 802 over playing dates at the Lucky Strike session without first obtaining permission has been straightened out. Executive board of the international union reversed the local's verdict against the leaders and also turned down No. 802's request for permission to revoke the pair's traveling cards.

Means that Weeks may now retain his stand at the St. Regis hotel and Weems his at the Pennsylvania Grill. Immediately after the federation's reversal came through Weeks was spotted on a series of broadcasts for the tobacco account.

Film Tunes

Hollywood, Feb. 6. Theme tune for Metro's "Man of the Nile" has been written by Dick Whelan and Herb Lubow. The picture, titled "Moon Is On the Nile," for Jean Crawford's next production, Dave Shull and Harry Tobias have written "It's Too Good to Be True."

East

Supreme court denies Sam Kaplan's plea for reinstatement as head of Local 306. Holds with international's decree barring him from holding office for five years. Rules, however, that some 30 other officers removed at the same time may run again after the next election. LATSE has signed a stipulation that an election will be held within 45 days.

Unusually Johnson gets the job of writing Eddie Cantor's next screen comedy.

Francis X. Bushman in London, Ont., tells court that as the result of an auto accident his income fell from \$40,000 a year to \$7,500. He asks an award of \$10,000 against Albert E. Hamilton, whose car caused his injury. Jury allowed \$3,000.

Polly de Loos has left 'Autumn Crocus' to understudy Eugene Leontovich in '20th Century.'

Bondholder's suit puts 23 Paramount features into receivership. Pledged to the Film Production Co., which had financed their making, but held to traverse bondholders' rights.

Judge Bondy, who issued Par, receivership orders, said he asked Will Hays about Zukor as the receiver, and was told Zukor was the man for the job.

Jury awarded Zach Miller, of 101 Ranch, \$65,000 in his suit in Erie, Pa., against Tom Mix for breach of contract to appear in film 'The Ranch Show.' Two years ago Miller obtained a verdict of \$90,000, but the case was appealed and verdict set aside.

Dailies intimate that Maureen Driscoll, of Anatole Friedland's vaudeville revue, is getting Mrs. Friedland's coat. She's the former Rollic Story. Rumor runs that she wanted the dancer fired and he would not hence the flames. One of those bad judgment publicity things.

Helen Kane married Max Hoffman in Washington between shows Wed. (1). Hoffman, who is the son of Gertrude Hoffman, made the jump from Hollywood to jump off.

Mrs. John Ringling, wife of the circus mogul, was served Wed. (1) with papers in the suit in which her brother-in-law charges her with alienating the affection of his wife. Fred X. Kelly, who is the plaintiff, alleges she dazzled her sister with her wealth and made her discontented.

Helen Keller visited RKO Music Hall Wed. (1) and 'saw' the immense structure through the eyes of her companion.

Walter C. 'Virginia Judge' Kelly, signed by Theatre Guild for 'Both Your Houses.'

Francis Barron and Christopher Marlowe will start rehearsals on Martin Mooney's 'The Ghost Writer.'

Seven boats of the Iron Steamboat Co., which has been running to Coney Island for over 50 years, auctioned last week, the septet bringing only \$15,000. Best price was \$5,500 for the 'Sirius,' with the 'Cetus,' oldest of the fleet, bringing \$4,000. Subways to the island are the growing number of autos put the line into bankruptcy last fall.

Peggy Wood will be in W. A. Brady's production of 'Saturday Night.' It's her first B'way showing since 1928.

Sophia Treadwell to enter the author-producer class. She'll back her own 'Lost Valley.'

Eugene O'Neill's play of one-acters to open Feb. 20 at the Guild theatre. Tagged 'An American Dream.'

Louis Feldman, who drives a beer truck, delivered a load to the Mayflower club Wednesday. He's now that the Fed. agents are in charge. They pinched him. They said their call Tuesday (3). Got 15 helpers, but just chased the orch.

Mary E. Kelly, dancer, asking \$50,000 of the Arnink Express Co., of Yonkers. Truck crashed her auto and scarred her face so badly she has to wear a mask in the dances. Her mother is suing for \$10,000 loss of services. White Plains court.

Lili Damita in a row in the Havana casino, according to a paper story, said the chucker was ready for her tossing champagne bottles.

Brooks Costume Co. has purchased the nearly 10,000 items of wardrobe from the Belasco estate.

Architectural league of N. Y. will include a gallery of the arts of the theatre, broadening the scope of previous exhibits, which have been confined chiefly to scene models and

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

facades. Opens Feb. 18 at the Fine Arts Bldg.

Chas. Schomberg was found dead on the roof of the old Roxy theatre Thursday morning (2). He took a room on the 14th floor of the hotel in which the theatre is partly located, tied a pillowcase over his head and jumped, landing on the roof, eight stories below. Despondent.

Emily Morrison, reputed former chorus girl, committed suicide by gas last Thursday (2). Believed to have been moved to the act by asthma.

A. C. Blumenthal to submit to committee in the suit of Walter Reichenbach for \$300 still unpaid for press work. Blumenthal resents Reichenbach's statement that he was chiefly hired to publicize Blumenthal as a friend of former Mayor Walker.

Alice Oakley, actress, suing Plaza Hotel, Tamqua, Pa., for \$15,000 for imprisonment. Alleged the hotel which he was chiefly hired in connection with an unpaid bill.

Met more or less doubtfully about next year, but the board is always pessimistic about this time. Scares out the subscriptions. Deficit of \$350,000 this season.

'Champagne Supper' is the new title for 'Love Story.'

Latest effort to oust Adelaide Hall, Negro comedienne, from her Larchmont home, a dud. Mortgage company sought to foreclose but had to admit it had no legal basis for claim.

Some of the players in the original 'June Moon' cast plan a revival of Kaufman play, Harry Rosenthal, new Patrick, Frank Otto and Frank Conlan are the originals. Kathryn Givney, Thos. Gilten, Elaine Temple, Frederick Riving, Lewis, Myra Hampton, Milton Steifel, Harold Grau, Milano Tilden and Barbara Smith will complete roster.

Green Roomers push back their reveal to next Monday (13) and there may be neither least of Honor in place of Conway Tearle.

Phil Baker is negotiating for 'Goodbye Again' for a road tour.

Mrs. Boske Antheil, wife of the composer, admitted to American citizenship.

Tests at Harvard University show that classroom pictures improve scholarship 20% to 35%.

Molly Picon to do a special mid-night show at the 22 Ave. Saturday (12) for the benefit of unemployed Yiddish players.

Francis Lederer is considering a proposition to select, direct and act in a Czechoslovakian play at Chicago during the fair.

Burglar alarm at the N. Y. Paramount building went off accidentally 7 p. m. Sunday (5). Four police cars responded.

Roger Wolf Kahn pays the dress bill of his former wife just before suit comes to trial. Bill was \$625.

Jos. Smith was arrested Sunday (5), accused of sending death threats to Harold Stern, bandmaster at the St. Moritz.

Helen Flint will be the only woman player in 'Hugman's Whip.'

Chas. Lawrence, who plays a cop in 'Face the Music,' sought to evade a ticket by flashing his badge. Suspended sentence of \$500 for impersonating an officer.

Frank L. Dyer, of Ventnor, N. J., files in Wilmington against Sound Records, N. Y., charging infringement of patents on long playing phonograph records.

Al H. Woods is considering a spring farce, 'Here Comes the Groom.'

Mother of Rosamond Pinchoat, actress, critically ill in her N. Y. home.

Complement to the suit of Francis Kelly against Mrs. John Ringling for the alienation of his wife's affections, the bill of divorce filed by Mrs. Kelly at Interlaken, N. Y., charging desertion. She is Mrs. Ringling's sister.

Otis Skinner has left for Africa on a vacation.

Richard Aldrich and Alfred de

Laigre, Jr., will produce 'Butter No Paraisins,' by Gertrude Tonkonogy. Ruth Gordon may head the cast.

National Board of Review will open a three-day session at the Pennsylvania hotel Thursday (9).

Harold Johnsrud has done a version of 'Trip to Pressburg,' which the Shuberts like. It has been off and on for a couple of seasons.

Carol Sax has an option on Maurice Stoller's 'Dance, Damn You, Dance.' Story of a marathon dance.

Virginia Franck Rousseau sheds her husband, Theodore, Jr., in Scranton, Pa. Kept secret until the final decree was entered last week. Married in Media, Pa., last summer while he was still in college. She's with 'Of Thee I Sing.'

Police finally getting after push-cart men've been openly selling alcoholic center candles.

Sue Carol dragged into a kidnap case in N. Y. Some time ago her advertisement for a baby for adoption was given publicly. Last week a woman took a check for adoption, explaining she was acting for the picture star. Later the father checked up. Miss Carol denied the woman's authority and police called in.

Norman Brokenshire and his landlady drop the assault charges each preferred against the other over a rent question. In Yorkville court.

Helen Meany, Olympics diving star, does a swan hop from Harry Balfe in Bridgeport. She told the judge that when he got tanked, he thought he was a pugilist and she was always the patsy.

That Gatti-Casazza testimonial concert off. He says no like celebrating his growing old. Sixty-four.

'Biography' shunted from Guild theatre to Avon next Monday (20) to let in the O'Neill trilogy.

Ned Ziegler, ass. gen. mgr. of the Met, tells Westchester that despite stories of folding they will get the usual performance next season.

Theatre owners petition the city to demolish the zone traffic rules. Argue that there are fewer theatres and less traffic, and rules no longer are needed.

Elizabeth Miele to Bermuda to adapt Prandello's 'Trovatori' for the Shuberts.

Three men were captured in the Rugby theatre, Brooklyn, Sunday night as they were breaking open the safe. The entrance was noticed by a pedestrian, who gave an alarm, which brought the radio police.

Coast

Doris (Carnes) Mai Logan, actress, divorced from Walter Logan, Jr., in L. A. Superior court.

Marriage of Marion Talley, singer, to Michael Rauchenstein, her vocal instructor, annulled at Long Beach, Cal.

Suit charging plagiarism, and asking for \$101,000 in damages, filed in Federal court in L. A. against Warner Brothers by M. P. Echevarria, who alleges that the company's picture, 'Across the Pacific,' was based on a scenario he submitted four years ago.

Jesse Lasky, Jr., writer and son of the producer, denies that he is engaged to Patricia Harper.

Complaint alleging Gilmors Milten, screen writer, drove an auto while intoxicated, has been issued.

I. A. Iversen, theatre owner, has been sued for \$50,000 in L. A. by Kathryn Touchette, for asserted breach of promise.

Roscoe Ates, actor, and his wife have separated for good, according to announcements made by friends. Property settlement was made before the comedian left for the east on a personal appearance tour.

Leon Gordon, writer, sued in L. A. Municipal court for \$54,000 by Ellen Hallenberg, who alleges that a twisted neck, received when written car crash with one in which she was a passenger, has caused the wearing of a neck brace.

Marian (Nixon) Hillman, actress,

filed suit for divorce against Eddie Hillman. Actress charges cruelty.

Duke Hall, radio announcer, divorced from Clara Hall.

Michael Curtiz, director, sued in L. A. Municipal court by Thilde Forster, writer, who charged that director is the father of her son and asks \$500 a month for child's support.

Thieves entered beach home of Allen Fringle, actress, and robbed her guest, Howard Dietz of New York, of \$1,000 in cash. Nothing was taken from the actress.

Eddie Cronjager, cameraman, divorced from Murrel Finley Cronjager.

Burr McIntosh, actor, filed suit for \$25,000 in L. A. Municipal court against Gore Bros., agents, and Johnson and Aldous, contractors. Actor alleges he was struck by a beam falling in front of a building, recently completed, with protective fences removed.

Hugh B. Boswell, art director, divorced from Cora Boswell.

Edgar Reeves, actor, arrested by Hollywood police on suspicion of driving following an auto collision.

Glen Edmunds, orchestra leader, divorced from Dolly Edmunds.

Mrs. Lillian A. Macloon, legit producer, filed an amended complaint in L. A. court to her divorce action against Louis O. Macloon, brought several months ago. Mrs. Macloon charges her husband kept company with a Mrs. Peggy Wilder.

Lola (Lane) Ayres, actress, divorced from Lew Ayres in L. A.

Mrs. Segunda Yriondo Lederer divorced from Otto Lederer, actor.

Thief entered the home, Los Angeles, of Samuel J. Brisken, Columbia studio exec, and walked out with gems valued at \$24,000.

Hayden Talbot, screen writer, released on \$1,000 bail on charges of kidnapping. He is charged with growing out of an asserted \$750,000 alimony debt in L. A. Talbot denies his marriage to Esther Talbot, who several years ago obtained temporary alimony of \$250 a month pending her trial for separate maintenance.

Mid-West

Lester Renaudin, 21, despondent m.c., killed himself and his wife, Mary Lee Robert, 19, nite club entertainer, in a double tragedy, in New Orleans.

A 'dancing policeman' with a number seven shoe so that nobody suspects him, is going the rounds

talking lessons from dancing schools in Chicago. After this agent gets his evidence a pinch follows. City is again taxi dance halls.

Four Deuces Cafe where Al Capone got his start in Chicago is still in Chicago. It is recalled when a five-foot section of the cornice fell to the ground. Place has been full of cobwebs for years.

Phillip Stamm, 40, who started life as a barber, returned to Milwaukee after 11 years and was nabbed for wife and child abandonment. In the interim he has been a clown and whatnot with carnivals and circuses, he stated. He gets a one to two-year rap.

Voters in Evanston, ultra north-side Chicago suburb, who have been three times voted on Sunday pictures, will finally get them. Liberal trend in the City Council gave them okay. In the interim they to time theatres may be open will be applied, however.

Further troubles of Dr. Henry J. Schireson came out. Since deprived of his license to practice he has been in jail. His last alleged He's now a fugitive ducking a warrant.

Western Electric arrested two former employees for allegedly stealing \$50,000 worth of sound equipment. They are Fred Hornberg and Max Keller, both of Chicago. Third ex-employee, William Heldeman, is being okay. In the interim he of the stolen goods which he allegedly used in a road house near Akron, Ohio.

Evelyn Cushing Schultz 'Miss Illinois' of 1932 got married but didn't know how where it was all hearsay she told Judge James Kelly. People said she married Hallett Schultz but she doesn't know for a fact. She asked for an annulment and didn't want annulment.

Francis X. Bushman suing in a London, Can., court for \$10,000 damages from an automobile accident in 1931. He says the 'terrifying voices' because a vertebra in his neck was out of place. He said his offer of a couple of years ago to be a gigolo for any wealthy woman was just a publicity stunt. Jury awarded him \$3,000.

Margaret McConnell, that Chicago artists model, has progressed better as the Statue of Liberty for a look-over at M-G-M in Culver City.

COIN MACHINES TAXED

Chicago, Feb. 6. City of Chicago has imposed an annual tax of \$2 on every coin-operated machine. Thus, for the first time, this flourishing business comes under the regulatory powers of the municipality.

It means presumably that licenses can be with held from those not in good graces with the political powers.

CUT-RATE CAGERS

Lee Mass, Feb. 6. Times ain't tough enough, s more competition bobs up. A basketball league is staging games at what it announces as pre-war prices—10c for adults and 5c for kids.

NEW YORK THEATRES

On Screen
Irene DUNNE in "THE SECRET OF MADAME BLANCHE"

On Screen
George PRICE, AL TRAHAN, FONTANA, T. COLES
Extra Added Attraction
CAB CALLO-
WAY
Way Out

PRICES SLASHED!

On Screen
Norma SHEARER
and GAIL
"STRANGE INTERLUDE"

On Screen
Lise BASQUETTE, Frances ARMS
Added Attraction, Anatole FRIEDLAND

ROXY 25c 35c
to 6 P.M. Closing
DAVE SCHOLEY'S MUSIC
"Iron Master" & 8 Acts

7th Ave. at 50th St.
ROXY 25c 35c
to 6 P.M. Closing
DAVE SCHOLEY'S MUSIC
"Iron Master" & 8 Acts

On Screen
BARBARA STANWICK
"THE BITTER GENERAL YEN"

On Screen
WALTER HOPKINS
and RKO
with Nita Allyn
Continuous from 10 A. M.
Daily Midnight Show Feature Picture
Complete Midnight Show Every Sat.

RKO 86th St. AT 10th Ave.
Wed. to Fri., Feb. 8 to 10
'SECOND-HAND WIFE'
with
Sally Eilers, Ralph Bellamy
'THE SAVAGE GIRL'
with
Walter Byron, Rochelle Hudson

ON BROADWAY
Wed. to Fri., Feb. 8 to 10
SALLY EILERS
in
'SECOND-HAND WIFE'
with Ralph Bellamy
LOUISE FAZENDA
in "Hunting Trouble"

'I'm Telling You'

By Jack Osterman

ISHAM JONES DEDICATES HIS LATEST SONG TO WALL ST. 'TWEED GOT ME CRYING AGAIN.'

The New Show Business
Years ago when we were invited to a theatrical party, people would part with pride to the different producers present. Today Harris Earl Carroll, et al. That is a thing of the past. The other week Burns and Allen and Jack Benny invited us to a big party they gave at the Warwick. The room was packed. As we entered Jack grabbed our arm and whispered: 'See that fellow over there, head man with General Foods. The short fellow next to him is chief of Standard Brands and the woman talking to them controls American Tobacco.'

Foretelling
Charlie Morrison and Danny Winkler have merged. On the day they became partners, Harris Earl Silvers lunched together at Moore's. Charlie came in the restaurant and passed by their table without giving Winkler a tumble. He, observing this, said: 'You guys will be bigger than the Shuberts, you're not talking to each other already.'

Up the River
We took our club Richman rève up to Sing Sing Sunday to entertain the guests of the State. Reminded us of the last time we were there. Cab Calloway's orchestra opened the show. There were about eight men in the death cells awaiting execution who were allowed to listen to the show via radio earphones, and the first number Cab sang was 'Till We Meet When You're Dead, You Rascal You.'

Long Enough
Patsy ('Flying Colors') Kelly was complaining the other night about following an actor at a benefit. She remarked about the length of time he was on, stating he did his old act, his new act and an act he was learning.

Progress
Irving Casella, a relative who moved from Essex street to Essex House.

Congratulations
Lew Pollack is going up and down Broadway raving about the route he got for his act. He has a half consecutive week.

Oscaroo
Oscar Levant, the swell pianist, was asked if he intended playing the Stadium concert this year and answered he would if he could dig up the cab fare.

Bright Chatter
We could murder the guy that comes up to us and asks, 'You don't remember me, do you?' We answer, 'No, and run away. Bright conversation includes 'Swell weather for February. It's blowing up a little, and 'Business is bad all over.'

Reputation
And speaking of conversation, this reputation of being a wit, wisecracker, or what have you has disadvantages. They expect a smart answer for everything. We walked into a cafe the other night. Someone asked us how we were and we told them we felt fine. The party said, 'That's not a funny answer, you're slipping.'

Follow Up
After Mary Garden and the Mills Brothers were in Capitol, we expected them to follow it up with Tetrastini and The Three Keys.

Suggestion
Louis Shurr will either have to get higher heels or a staphleider if he continues going with that gorgeous tall blonde.

A Good Day
Billy (Loew cases) Downs told us he had a good day last week. He opened the mail and no 'bankruptcies' fell out.

Ostermanian
Thank goodness the film '42nd St.' looks better than the street itself... Lou Holtz raised 'cane' for only one week in that Florida spot... Congrats to the press of our home town, Toledo, for getting over 4 G's for the poor with their 'Front Page' performance... We found out why we were billed as cub reporter No. 1 in Variety last week... Jim Moe is No. 1... Ted Lewis is going over in the Paramount grill... And so is Eddie Miller over WOR... Trend of times, when Buddy Rogers played the Paramount last year, the studio took over his traffic. Last week we passed Loew's State stage door and only saw the doorman... Well we got the kid's first picture in the dailies and incident-

Working Title

Proprietor of candy store adjoining a Loew picture house in the Bronx wanted a fancy name for his daughter, so he picked Ming Toy. Her name reads Ming Toy Epstein.

LOW COST NITE LIFE BIG HOTELS' OBJECTIVE

Nite life around the Square continues taking out. The management realize the limited purses and are doing everything possible to encourage stay-out-late.

The Statler hotels, including the Pennsylvania, for example, have abolished the customary tipping, taking the cue from Longchamps restaurants, which for long have been on a fixed 10% addenda to the check, and no cloakroom charge; to bail out one's chapeau.

The Hotel New Yorker now offers an inclusive 11 percent for dancing and supper, more elaborate club dinner at \$2 is also a new covert. The bargain one buck for supper and dancing is revolutionary in hotel nite life, as the value of a band's stranky in an hotel is being predicated strictly on the supper converts. There's no credit for the dinner trade as it's figured the diner from the hotel guests and average commercial patronage takes care of that, regardless of who is the band. The draw comes from the after-theatre patronage.

Alfred Foote, MacDougal caterer now offers \$1 dinner with a CBS dance band, and even the minor eateries have some sort of music. One of those trick tearooms advertises a different solo entertainer, gratis, with the cheap chop.

Even the side street red-inkeries encourage strolling troubadours to contribute solo serenading for the throw money. Music-with-food-and-drink is a heritage from the class speaks which whetted the taste for hotcha and Hawaiian accomps.

St. Moritz (New York) hotel's stranky Continental room has knocked off the covert to depend on the kitchen alone for income.

Room's tap has been \$2 for just sittin' down.

Taxi Joint Chiseling

Some of those taxi dance joints are due for some welcome publicity over the manner in which the 'bitch' get 'taken' when they sit down for a drink with the hostesses. They may sit a couple of hours and receive a bill for \$12, at \$6 an hour for the hostess time.

The line of femmes who rush the stag visitor at the taxi joints and some of the complications are likewise headed for some newspaper breaks if the managements don't control it.

MARRIAGES

Viola Roehl, film editor, to James G. Jefferys at Los Angeles Jan. 28. Groom is head of Jefferys film laboratory at Burbank, Cal.

Mrs. Walter Borden to John Alden Carpenter, Cambridge, Mass. Jan. 20. Both from Chicago. Groom a composer.

Sora Jane Heliker, showgirl, to Gilbert W. Kahn, New York, Feb. 1. Groom is son of Otto Kahn.

Heleen 'Boop-a-doop' Kane to Max Herman, picture actor, Washington, Feb. 1.

Lillian Arch to Bela Lugosi, Las Vegas, Nev., Jan. 31.

Marie E. Gardeshire to Alfred I. Harris, New York, Feb. 1. As Marie Reynolds, the bride played in many dramatic stock companies.

Haley Aides, song writer and associated with Irving Berlin in musical arrangements, will marry Miss Olga Beauman, a dancer with the Beauman dancing school, in Albany Feb. 11.

Edna Callahan, actress, to Gregg Tond, cameraman, in Hollywood, Feb. 2.

Julia M. Bluer, non pro, to Paul Jones, Paramount studio assistant director, Los Angeles, Feb. 3.

GRANDPARENTS' NEW LOVE

'Just Grand,' Said Grandma—Composer Carpenter the Groom

Boston, Feb. 6. John Alden Carpenter, Chicago, noted composer, applied for a wedding license at Cambridge city hall, then forgot to get it. So just before the bells were to ring, he made a taxi rush, got the paper, and was soon united to Ellen Waller Borden, wealthy and divorced wife of John Borden, Chicago manufacturer.

Ceremony performed in the James Russell Lowell house, 'Elmwood,' in Cambridge.

To reporters, couple smiled as they admitted each was a grandparent.

Said she: 'When a woman has had three grandchildren and then falls in love, it's—it's just perfectly grand, and I am so happy!'

Among Carpenter's works are the 'Sky-scraper symphony,' which attracted attention in the key musical centers, and his Krazy Kat ballet, featured at the old Roxby, in New York, several years ago.

Among Carpenter's works are the 'Sky-scraper symphony,' which attracted attention in the key musical centers, and his Krazy Kat ballet, featured at the old Roxby, in New York, several years ago.

Campus Caper Racket Goes Wrong When Girls Balk at Tippy Studes

Minneapolis, Feb. 6. Some ingenious University of Minnesota students in need of dough hit upon a neat way of making it and almost got away with a novel racket. Through Manager C. W. Bacheller of the unit, 'Whoopie,' playing the Orpheum, they extended an invitation and obtained acceptance from the 40 line girls and minor feminine pinpoints to attend a 'university dance' as student 'guests.'

The students making the arrangements appeared to be o.k. and no investigation was made by Mr. Bacheller or the girls.

After landing the girls, the students rented a large dance hall and then, unknown to Bacheller or the show people, advertised throughout the university that the girls and college circles a dance at one buck per ticket, with 'beautiful chorus girls' supplied gratis as 'dancing partners.'

They drew a packed hall. 'The bitch' came when the student promoters arrived at the theatre somewhat lit up to call for the girls. Manager Bacheller bawled the students out and gave orders that no member of the company should attend the dance.

At the dance hall the paying guests waited in vain for the 'beautiful chorus girls.' A near riot broke out when, more than an hour after the dance had scheduled to start, no girls had put in an appearance. The police were called, and arrests were made when the promoters agreed to refund admissions.

BUDAPEST'S REAL PIPS
SNUB BEAUTY CONTESTS

Budapest, Jan. 22. Miss Hungary for 1933 has just been elected in the person of Julia Gaal, 17-year-old brunet.

National contest, with 140 candidates, proved to be a display of appallingly homely girls, with a minimum percentage of average good looks. In the jury among the audience sat dozens of lovely girls, but they refused to walk up on the platform.

Standard has been sinking little by little since 1923, when Miss Hungary got the title of the prettiest girl in Europe as well, and these beauty contests seem to have lost their attraction.

BIRTHS

Mr. and Mrs. J. J. Murdock, Jr., Feb. 2, daughter, Their first child. Both parents are non-professionals. To Mr. and Mrs. Wesley Ruggles, son, Feb. 4, at Cedars of Lebanon Hospital, Los Angeles. Father is a director at Paramount. Mother is Arline Judge, screen actress. To Mr. and Mrs. Edgar Allen, at the Women's hospital, New York, Feb. 4, daughter, their second child. Mother is Valerie Ramier, former 'Follies' show girl.

Male Art Replaces Shapely Gams Following Femme Reader Poll

Sing Sing Courtesy

Presence of Ownay Madden and Russell Ryder at Sing Sing, as guests of the State of New York, accounts for the good shows that the prisoners have been enjoying lately.

The nite club bunch particularly, because of Madden's incineration, spend up floor shows that constitute the pick of the Broadway nocturnal entertainment.

Another one was given Sunday (5).

CANZONERI DROPS TOWHEARD TOWNSEND

By JACK PULASKI

A crowd of 10,000 boxing fans, a surprisingly good house for the card as announced, saw Billy Townsend drop to the Garden canvas last Friday (3) in the first minute of round one. Tony, the light flyweight champ, thereby is credited with a knockout almost as fast as that he administered to Al Singer a year or so ago.

There was a roar from the fans. They couldn't believe their own eyes—that Townsend weighing 141 pounds (waterweight) should be so quickly disposed of by the 132-pound Brooklynite just didn't seem possible. But they he lay rolling over and apparently unable to get to his pins. The betting was as high as 10 to 1 that Tony would win—and a pug said 'even a dead boxer is worth a bet at that price.' Odds were backed down to 5 to 5 on a knockout.

According to Canzoneri himself he landed just three blows—one to the heart, one to the mouth and one on the temple. At the time he felt Billy was shielding his chin with the right glove and Tony had stepped away. When the towheaded Townsend left the ring he was loudly booed by the upstairs contingent and there was a difference of opinion among the sports writers at ringside.

Some argued that there was no reason for Billy to lay down while others thought they smelled a rat and frankly said so in their respective papers. However, it is possible that the sample score was given by Benny Leonard won the lightweight title from Freddie Welch by just such blows, but there was more than one of them.

Some of Canzoneri's rating was considered by cooler heads among the experts. He is a clean fighter and a corking boxer. Only criticism may be the inclination Tony had to change his punches—

It looked perfect, times, previously. Yet in the past year he won by knock-outs more than once—ever since the left hook which landed a tap, but which knocked Singer cold.

If Tony's punches were as effective as supposed against Townsend there is little doubt but that he could invade the welter division and win the title man. He disposed of Billy Petrolie on points not long ago, but the Fargo Express had to make the lightweight limit (135 pounds) was apparently slackened. Petrolie suffered a broken jaw in a season when he knocked him out, and the westerner has taken plenty shelling since then. That is another reason to suppose that the bout with Canzoneri was on the up and up.

The main bout disappointment had its lighter side. Willie Moore, who runs Dinty Moore's chop house on the 34th man, arrived with a large party just as the headlines went into action. He gave the ticket stubs to an usher and when he turned around and Townsend was kissing the robin. The Moore group did not bother to take their seats, just as well, for the semi-final which went on last was not so good either. A gentleman named Tony Melore stopped so many of Mrs. Moore's punches with his face that Referee Italy stopped it.

This week brings on the heavies. Jimmy Canora will park his enormous dorsi on the ring and will, Ernie Schaff will try to do something about it. The winner is expected to meet Jack Sharkey next summer for the title, so they say.

Los Angeles, Feb. 6. Dailies have awakened to the fact that they have been ignoring heavy for femme pictures on their news pages, and playing down the male portraits. Its sad news for the m.e.s and c.e.s, who have been getting for gam and telling their reporters to bring in the lady pictures and forget the males.

After this has been going on for years, the Scripps-Canfield group of dailies, operating mostly in the west, recently made a survey of women readers on the question: 'What would you rather see in the paper, pictures of men or pictures of women?' Answers were almost 100% for the former.

This group of sheets is now going after male mugs instead of femme's. Publishers admit that they have been overlooking the s.a. angle. In the old days the stronger sex (so-called) were the heaviest newspaper readers, so the gams were great. In the past few years the situation has been reversed.

News editors have appealed in their news and features to the women in every department but one, the art. But now that all this has been established, it's time going to be the man to those diverse cases who will get the big play.

NEW YORK BILL WOULD OUTLAW DANCE DERBIES

Albany, Feb. 6. Marathon dancing would be banned if a bill introduced by Assemblyman Charles J. Guccione, Buffalo Republican, is passed by the legislature.

The bill would amend the penal law so as to make it a misdemeanor to conduct a marathon in a dance contest for more than eight consecutive hours.

Cleveland, Feb. 7. Attempts of local American Legion post to start a walkathon in East Cleveland, sponsored by same promoters who are running a walking endurance match in East Detroit, drew a storm of opposition.

Promoters of East Detroit contest offered the legion post 25% of the net gate if it succeeded in getting permission. Stunt would be staged in a huge empty garage.

First marathon dance held in years was finally pushed through in a suburb, chiefly on a secret agreement that the marathon backers would give the city percentage of profits on food for poor.

Hair Dressers Threaten Rainbow Effects for '33

Boston, Feb. 6. Depression has boosted the beauty biz, say the experts assembled here for Ladies Hairdressing association convention at Copley Plaza hotel.

Mary Kehoe, speaker, said business competition is so keen a girl must keep up her appearance to have a chance.

Experts in addresses say coiffures for this year will be simple, daytime, elaborate or startling for evening. Models were used to illustrate.

Short bobs, curled closely to bring out line of the head, will be the vogue. Wavers are to be modeled along looser lines.

Hair can be treated with metallic powder. In waves another bright powder is put, red, or blue, or green. Models were used to show this to ladies assembled. One wore white with red flowers in dress and they did her hair silver, with red here and there.

Hair dyes and artificial colorings generally are in greater demand than ever, speakers said. Sales increased in these dyes 25% last year, it was asserted.

PADLOCK CANDIDATES

Amos is a padlock defendants in the latest crop of suits by the Government are:

Alleged speaks at 67 West 55th street, Dave Harris and Benjamin Stern; 117 West 47, Edward Block; 110 West 45, Sammy Bower; 23, Harrison Griffin; 230 W. 43, Anthony Bennici and William J. Demareet.

Meanwhile actors and scenery had arrived in Cincy by truck.

Chicago World's Fair Concessionaires

Following are the companies and promoters already set with the Century of Progress Exposition which opens June 1:

Name	Nature	Location
American Badge Co.		23d St.
141 W. Austin		
Chicago		
Bausch & Lomb Optical Co.	Telescopes	Various
435 St. Paul St.		
Rochester, N. Y.		
Black		
Patridge Pageants, Inc.	Ft. Dearborn Mas-	Midway
90 N. Dearborn	sacre (spectacle)	
Chicago		
Bondage		
Checking Stands, Inc.	Checking	Various
35 E. Wacker		
Chicago		
Brooks Contracting Co.	Plumbing	Various
69 E. Ohio	(Pay Rest Rooms)	
Chicago		
Richard E. Byrd	Exploration Ship	South Lagoon
9 Brimmer St.		
Boston, Mass.		
Century-Pastimes, Inc.	Shuffle game	Midway
625 S. Wabash		
Chicago		
Century Productions, Inc.	Rodeo	Soldiers Field
53 S. Clark		
Chicago		
Chris Craft Water Transit, Inc.	Speed boats	Various
Navy Pier		
Chicago		
Citrus Fruit Juices, Inc.	Drinks	Various
2132 W. Division		
Chicago		
Chicago Concessions, Inc.	Bottled drinks	Various
453 E. 31st St.		
Chicago		
H. Vornoy & Co., Ltd.	Store	Hall of Science
Chrysler Bldg.		
New York		
Congress Construction Co.	Bathing Beach, also	Northerly Island
508 S. Wabash	Linch Exhibit	
Chicago		
Crown Food Co.	Red hot stands	Various
P. O. Box No. 60	1 lunch rooms	
Chicago	1 restaurant	
Daggett Roller Chairs Co.	Roller chairs	Various
32 W. Randolph		
Chicago		
Deisenhofer & Gruber	Restaurant	27th St.
1100 W. Grand Ave.		
Chicago		
Reuben H. Donnelly Co.	Postcards, Views,	None
350 E. 24d St.	etc.	
Chicago		
Doughtnut Machine Corp.	Do Nut stands	Various
1170 Eway		
New York City		
E. W. Edwards	Restaurant	Midway
204 S. Jefferson		
Chicago		
Elite, Inc.	2 Restaurants	12th and 25th Sts.
520 W. Madison	(Beer gardens)	
Chicago		
R. B. Fagel	Miniature railway	Enchanted Island
Los Angeles		
Florida & Canada Amusements	Seminole Indian &	Midway
Miami Beach, Fla.	Aligator show	
Flying Tents Operating Co.	Ride	Midway
865 S. Archer		
Chicago		
Frozen Custard	Frozen custard	Various
1110 S. Michigan		
Chicago		
George D. Gaw	Penny weight	Various
500 N. Sacramento	scales	
Chicago		
Goodyear Tire & Rubber	Dirigible	35th St.
Akron, Ohio		
Greyhound Corp.	Exclusive busses	Everywhere
Board of Trade Bldg.		
Chicago		
Holmes & Narver Exhibitions Co.	Flower show	Northerly Island
120 S. LaSalle		
Chicago		
Kaufman & Fabry	Official	Hall of Science
425 S. Wabash	photograph	
Libby, McNeill & Libby	Tomato juice	Various
Union Stock Yards		
Chicago		
Master Marble Co.	Marble House	Enchanted Island
Clarkburg, W. Va.		
Maynes-Hilions	Rides	Midway
North Towanda, I. Y.		
Miller & Gaus	African Dips	Midway
5621 Virginia Ave.		
Chicago		
Charles J. Muller	Restaurants	19th St.
Brevort Hotel		
Chicago		
Gilbert Nov	Shooting gallery	Midway
6321 East End Ave.		
Chicago		
Fal-Waukee Airport, Inc.	Amphibian planes	31st St.
140 S. Dearborn		
Chicago		
H. F. Paschal	Toy store	23d St. Bridge
3232 Bryn Mawr Ave.		
Chicago		
Pop Corn Concessions, Inc.	Pop corn	Various
120 S. LaSalle St.		
Chicago		
Progress Amusement Corp.	Boats	Lagoons
25 N. Dearborn		
Chicago		
Steel & Mfg. Co.	Store	Enchanted Island
6041 W. Grand Ave.		
Chicago		
Henry Justin Smith	Book	None
Chicago Daily News		
R. J. Siegel	Pony ring, zoo,	Enchanted Island
827 S. Chicago Ave.	monkey farm	
Chicago		
Standard Mfg. Co.	Chairs and benches	Everywhere
657 E. Lake		
Chicago		
Svedin Produce Co.	Lunch room	Agricultural Bldg.
657 E. Lake		
Chicago		
Walgreen Co.	Drug stores	23d St. and Hall of Science
Chicago		

Cantor-Jessel Booked

For Miami Feb. 15-16

Miami, Feb. 6. An engagement of the Eddie Cantor-George Jessel revue, now touring the Atlantic coast, has been booked for the Olympia, Feb. 15 and 16.

House will drop picture program, hike prices to \$2.50 top for two matinees, two evening performances.

BAN ON FEMME BOXERS

Albany, N. Y., Feb. 6. Women boxers are taboo in Albany. A local matchmaker advertised that two girls would appear in a match as an added feature to an amateur boxing card. Chief of Police David Smurl ordered it stopped, declaring he would have a police squad at the ringside. The two girl-contestants were to be Rose Cohen of Utica and Elaine Moore of Irishstown, N. Y.

Exploitation Holes

(Continued from page 13)
The managers in many spots find themselves in a curious position. The stores are stealing their stuff. They are not waiting for the theatre to come around with suggestions. They roll their own and let the theatre in just as the theatre used to give them a ride. And sometimes the theatre has to pay for the ride.
Early in the year a new gag appeared on the familiar keno of the western honky tonks. In the family circle it's "Lotto" and at the county fair and amusement parks it's the corn game, but in the theatre it's "Screeno" with a lantern slide determining the numbers selected; a miniature wheel actuated by a rubber bulb and tube. It is just hitting the east, but in the middle west it's a disease. An old-time manager gave up a snug theatre job to invest his savings in the idea, acting as promoter. He'll get it back.

Idea in Small Towns

Most of the real hustling has been done by the men in the small towns. They could not command the huge accumulation of prizes. Perhaps they had the good sense not to try. Mostly they went in for a development of the local talent idea. Edgar Hart had a well trained troupe of dancers when he was at the Liberty, Astoria, Oregon. It was not a new idea with him. He had a similar troupe in Portsmouth, N. H., when there some four years ago. Not necessary to pay the talent. They enjoyed the fun and worked like chorus girls rehearsing for a new show.

Ben M. Cohen had a nice little dramatic stock company which presented one-act plays at the Capitol theatre, Hazleton, Pa. In other sections there more or less use of the same idea. It is not new. Six or eight years ago a Mississippi Saenger manager had an accord with 'Abraham Lincoln'—of all plays for the south—and a better than usual house show.
There is more and more of a turn to the local acts with the growing demand for vaudeville in larger houses. It's the one thing which does not seem to stale. Even where bathing contests are out-moded the amateur production can still get the turn, and the idea is coming into the cities now, where the old amateur nights are cleaned up for the more polite opportunity nights and radio contests.

The Live Act in '33

Unless all signs fall the live act is going to be the big exploitation gag of 1933, either through booked vaudeville or the neighborhood boys and girls. This particularly applied to the radio angle with its distant but alluring possibility that some act may catch on. In the small towns these contests are actually broadcast. There is a house in New Bedford, Mass., for example, one of the Pay cities, where the manager supplies the local station with a sustaining program in the early evening and gives all passable applicants an opportunity.

The trend apparently will be away from the gift enterprise and the automobile tossout, chiefly because the thing has been overdone. It is impossible to raise the prizes in value, and yet there must be a small increase if interest is to be held. Limping Lenas and the Crippled Chevs will no longer exert the same magnetic force, while few theatres can afford Rolls Royces.

There seems to be no real novelty in the offering, but with the de-theatricalization of the chains there is less urge to operate along lottery lines and less opportunity to make a far more bank-up with a radio or radio concern. Managers will have to find some other means of selling their roll tickets, and they'll be infinitely obliged to anyone who will tell them what that new appeal will be.

Through it all the kid clubs, generally meeting on Saturday mornings, are holding up remarkably well, but even here the stores are coming in to claim their share. They have been promoted for small prizes, bulk candy and the like until their interest is aroused and at least one house, in Richmond, Va., has for good concern, in sponsoring two Mickey Mouse clubs as its own to promote its juvenile sales. The idea is almost certain to spread.

Exaggerated Advertising

One other phase of the 1932 exploitation frenzy which is happily

Barnes Adopts Stage Show Idea as Flesh Build-up for Theatre Fans

Mix Appeals \$66,000

Zack Miller Award

Eric, Pa., Feb. 6. Zack Miller, of '101-Ranch', was awarded a \$66,000 verdict against Tom Mix, here, Tuesday (31). The jury deliberated 19 hours.
Miller sued for \$145,000 alleging breach of contract—a verbal one, made in Philadelphia, and which was supported by telegrams offered in evidence. Two years ago Miller was awarded \$90,000 damages in the same action, but the Supreme Court returned it for a new trial. Jury this time determined damages on the losses sustained by Miller and his '101-Ranch' during the season of 1929 when Mix failed to join his show. Mix was to get \$10,000 a week, but joined the Sells-Floto show instead. Mix is appealing the case.

EXPO MIDWAY MONEY TARDY

Chicago, Feb. 6. Scrutiny of the concessions already signed and sealed for the Century of Progress Exposition indicates clearly that money to cater to the physical wants of the public has been plentiful. However, up to the present entertainment, capital has remained hard to find.

Who will feed—and possibly beer—the visitors to the exposition is pretty well set. There are also quite a few conveniences assured, speed boats, gondolas, busses, roller chairs, etc. A few rides are set and a miscellaneous assortment of foodstuffs, souvenir, drug, and catering services.

However, there are many possibilities in the entertainment line pending. Some of these are likely to go through, although with \$60,000 to \$75,000 frequently needed in a lump sum, showmen are both hesitant and frankly embarrassed.

What Leads, What Trails?

Exposition appears not to regard the entertainment angles in the same light as do showmen. Latter think of the midway as selling the exposition, whereas, the exposition seemingly believes that the industrial and big business exhibits will sell the midway. That's anybody's guess, of course, since any hypothetical comment in February on an exposition due to open June 1 is guesswork.

However, the majority of the attractions for the midway seem a matter for future negotiation rather than accomplished facts. Last minute rush is inevitable.

disappearing is the exaggerated newspaper advertising. Time was when even the mildest of stories was sexed up like a 'Diamond Lil' but it got so bad that the inevitable public reaction set in and accomplished what U.S. newspapers themselves and the Hays organization were unable to do. It no longer sells tickets to advertise Nancy Carroll as a vamp. The public knows better. 'A surging, seething sea of illicit passion' would not sell a ticket to a moron. He's afraid it will turn out to be 'Uncle Tom's' or 'East Lynne' behind the whiskers. By the end of the season it is probable that this type of advertising will have died out. It is dying hard, because it is pretty tough to find legitimate sex copy about a lot of the current product, but managers are learning that promiscuous misrepresentation about sex appeal has become actually detrimental in many spots. Some new advertising approach must be found. Probably it will be.

But the outstanding development of 1932 is the fact that so many houses are being returned to independent ownership, while the remaining chain houses are converted into what eventually will be small circuits in which each house will be run to suit that particular town, often the particular section of the town, and in some cases even the particular side of the street on which the theatre happens to be located.

Hollywood, Feb. 6.

With stage shows out of most of the western theatres, the Barnes Circus will go strong for a flesh build-up this season and use a chorus of 40 girls in regular routines and numbers on specially built stages over the three center rings. Buster Cronin, manager of the trick, figures that the girls will be a draw and perhaps take some of the sawdust atmosphere off the circus.

Stager Employed

A regular stage director will handle the line. Previously the equestrian director staged the managers, who used the same horses from the various acts doubling in the opening. New idea is to get away from the usual opening spec and, have the chorus line give the fans an eye for eye. Girls will also be used to dress up the animal acts, working with the elephants and horse turns.

With the Sells-Floto outfit staying in the barns this year, Barnes show will get six of the S-F bulls. Elephant act will have a total of 22 animals and be featured. Barnes also gets considerable of the S-F baggage stock. Royal Remeskie Troupe, German riding act with Ringling last season, will be with the western trick for the coming year.

Barnes outfit, which had a record season last year while on the coast, but did a nose dive in the Middle West, will stay on the coast. Salt Lake City and Denver will be the farthest east it goes.

HOT FIRE, ZERO TEMP COSTS CONEY \$250,000

Fanned by a strong northwest gale, a block of concessions at Coney Island was destroyed by fire early Monday morning (6) in spite of 46 pieces of fire fighting apparatus. Damage is set at around \$250,000.

Apparently the flames started in a boat ride known as a Night in Venice at the corner of the Bowers and W. 15th street. It spread to the adjacent Virginia Ride and eventually to the Motor Parkway, Wonder Park and caterpillar ride, all in the block to the west of Feltman's and south of the Bowers. Feltman's was saved by its brick fire wall. The flimsy structures across the Bowers and on 12th street were wet down, the water freezing in the pipes, and zero temperature and forming an ice blanket. It was so cold the firemen had to be chipped out of the ice which formed about the feet.

There were no casualties as the concessions did not contain living apartments.

This is the second large fire on the island within the year, a large area having been swept by flames July 12 of last year with a loss of \$2,000,000.

RINGLING-B-B CIRCUS OPENS GARDEN APRIL 8

South Bend, Feb. 6. Ringling-Barnum circus opens its 1933 'Golden Jubilee' season at Madison Square Garden April 8. First trains leave Sarasota March 30.

Boston dates follow New York. Tent and equipment joins show there. Route takes show to Ilwaco, Wis., former home of the Ringlings for three-day 50th anniversary celebration show, playing one day.

'Fire Walkers' Not Coming

Chicago, Feb. 6. William Jacobs, RKO agent, has abandoned any effort to present the 'Fire Walkers' from the South Sea Islands at the 1933 World's Fair. Jacobs had this promotion in mind for a couple of years and made two voyages to the South Sea to make arrangements.
However, word from \$75,000-\$100,000 needed for the attraction, the risk was deemed too hazardous. Jacobs is now in California.

*Rabbits and Radishes
Babies and Bouquets
Carrots and Cabbages
all from an*

**EMPTY
TUB!**

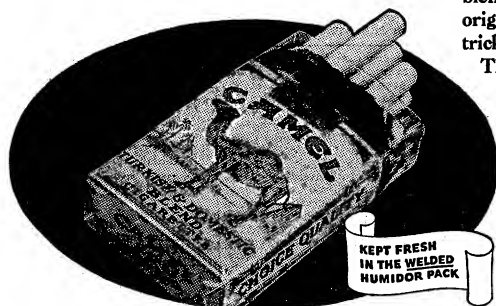
ILLUSION:

Right before your very eyes the man of magic draws rabbits, vegetables, flowers, fruits—even babies—all from an *empty* tub! What an astonishing fellow he is!

EXPLANATION:

The assorted rabbits, babies, carrots, cabbages, ribbons and other magical "props" are not created by magic. The tub has a false bottom that is conveniently displaced, and numberless wonderful things spring to life in the magician's nimble fingers. They do literally "spring" because they are made to compress into very little space at the bottom of the tub, taking their natural shape as the magician lifts them out.

Sources: "Tricks and Illusions" by Will Goldston.
E. P. Dutton & Co.



Copyright, 1933, R. J. Reynolds Tobacco Company

CAMELS

*It's FUN TO BE FOOLED
...IT'S MORE FUN TO KNOW*

Tricks are legitimate on the stage but not in business. Here's one that has been used in cigarette advertising... the *illusion* that blending is *everything* in a cigarette.

EXPLANATION: Blending is important...but it makes a lot of difference *what* is blended.

Inferior, raw tobaccos can be blended to cover up their humble origin. But your taste soon detects the trick.

The proper use of blending is to bring out the full "round" flavor of mild, high-grade to-

baccos. It's the *costliness* of the tobaccos, as well as the blending, that counts.

It is a fact, well known by leaf tobacco experts, that Camels are made from finer, **MORE EXPENSIVE** tobaccos than any other popular brand.

Hundreds of thousands of dollars have been spent by others in the attempt to discover just how Camels are blended. The blend *is* important.

But all the while Camel spends *millions* more for choice tobaccos... to insure your enjoyment.

Light up a Camel. Relax, while the delicate blue smoke floats about you. Enjoy to the full the pleasure that comes from *costlier* tobaccos.

Keep Camels always handy...in the famous air-tight, welded Humidor Pack that assures you cigarettes that are fresh, cool, *prime*.

**NO TRICKS
..JUST COSTLIER
TOBACCOS**

IN A MATCHLESS BLEND



VARIETY

PRICE

15¢

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56 PAGES

FIND COIN RUSH IS FATAL

What Farmers Selling Stuff for And Experts' Idea on Admissions

Minneapolis, Feb. 13.

Drop of show business in the territory to a new depression bottom is not only coincident with \$5 below zero weather and theatre receiverships, but also with another collapse in farm prices. With the farmers only getting two cents a quart for milk, eight cents a dozen for eggs, \$6c a bushel for wheat and 14c a pound for butter, it has been figured by the experts at U. of Minn. that a proper and corresponding price for theatre admissions, if the level of these prices fell in proportion to and bore a proper relation to that of agricultural products, would be a single penny or less.

Under present conditions, a farmer has to sell more than four dozen eggs or a bushel of wheat to get the wherewithal for a single theatre admission in most spots. With this territory almost entirely dependent upon agriculture's well-being for any prosperity which it may enjoy, little wonder theatre business is shot, show people say.

'EMPEROR JONES' FILM WITH PAUL ROBESON?

John Krimsky and Gifford Cochran have completed details on their proposed film production company. They will shortly start a filmization of 'Emperor Jones'.

'Jones' will be made from the Eugene O'Neill play and not the Louis Gruenberg opera recently produced. Dudley Murphy will direct, with Eugene O'Neill possibly sitting in on the manuscript revision.

Negroes will be used for the colored characters in the film, with the possible exception of the lead, though an attempt is being made to secure Paul Robeson for that role. Cochran is a son of one of the founders of Bethlehem Steel and got into the show business through distribution of 'Mädchen in Uniform'.

Ukelele, Harmonica Duck Union Rules

Chicago, Feb. 13.

Under the musicians union's ennobish, but convenient, ruling that ukelele players and harmonica virtuosos are not musicians, recent radio programs desiring to avoid that \$15 per broadcast tap have been giving these 'non-musical' instruments quite a vogue.

Within the past month three new programs have gone to one or the other, or both, of these unrecognized instruments for inexpensive accompaniment. They are: Listerine's Uncle Quin and Wishbone, Colgate's 'Young 45ers', and Pat Barnes' 'Raz Z Ranch'.

Suspicious

An operating exec. on the phone, having trouble, trying to reach the missus. 'Don't tell me she's in the hands of the receivers,' too, he yelled.

HEARST PLAYS ENGLISHMEN

Hollywood, Feb. 13.

When unemployed film actors and writers who had lost their jobs to foreigners appealed to William Randolph Hearst, the publisher replied with a telegram which held promise of help. When the protesters asked for more specific advice on how to handle the situation, Hearst did a reverse English and replied that he did not think it desirable or possible for his papers to go into details on the various 'Buy American' programs. 'We urge vigorously the general policy and leave to the various elements the decision of how that policy can best be promoted,' he told them.

In Marion Davies' next Cosmopolitan picture, 'Peg o' My Heart,' the three principal male leads are taken by Onslow Stevens, Robert Greig and Alan Mowbray, all Englishmen.

STRANDED ANIMAL ACT FINED \$15 FOR CRUELTY

Minneapolis, Feb. 13.

Stranded here with his animal act, George Harrison had to leave the educated dogs, ponies and goats in the open in a truck with the temperature 20 below zero. As a result, he was arrested for cruelty to animals and fined \$15.

Pedestrian who heard the animals moaning called the police, and the truck and its contents were taken to a barn and housed there during the balance of the night.

Hitler and Marriage

Berlin, Feb. 13.

Reports link Adolf Hitler to Frau Winifred Wagner, widow of Siegfried Wagner, the son of Richard Wagner, the eminent German composer. The widow has a couple of children.

She is reported having told Hitler to return with his marriage proposal when he became Chancellor and she'd take the situation under more serious advisement.

ACTS BURN VALUE VIA STAGE-SCREEN

Radio Performers Invoking By-Product Money Restraint for Prolonged Air Life—Radio Chief Goal, but Realize Only as Good as Last Script

AT AUTHORS' MERCY

Realizing that almost the same applies in radio as in Hollywood—you're as good as your last script, or your last picture—the smart talent on the ether is giving this plenty of attention. They're strictly at the mercy of their authors, and this is more true of the air than screen, because the performer can't be seen. The last radio script is the norm by which millions of people seem to measure talent and entertaining abilities.

Under these material limitations, radio entertainers are beginning to measure themselves along the same lines as seasons on vaudeville circuits in the past. A vaude performer in the old days, after a route, stayed away for a season and worked for some other circuit before chancing to reappear before the first chain's clientele again. And then, when that happened, it generally was with a new act or a changed routine. Similarly, the present day radio funster realizes that 26 or 29 good comedy scripts (or any other radio act) in as many consecutive weeks is sensational. If the average is 65% or 70% that's plenty good.

Result is that the smart talent is thinking of keeping off the air for months at a time in between radio reappearances. They figure this is the only way they preserve their other value. Simultaneous radio, screen, phonograph and stage work, or overdoing the cash-and-carry idea, may be all right for quick coin but it exhausts value so fast.

On the other hand there are orchestra leaders who, amidst all the rush to see themselves in sound films, can't be had for talking shorts (Continued on page 46)

BRIDGE SHARPS GO LIKE REST ON LOT

Los Angeles, Feb. 13.

With Ely Culbertson getting finicky and temperamental, Murray Roth walked off the set two o'clock Sunday morning after Culbertson raised a howl.

Bly claimed the cards were dealt wrong on a scene with Roth, exclaiming: 'I have got enough of this. I am quitting.'

Sam White, head cutter on shorts at Radio, was promoted to director-ship and took over megging the bridge picture.

100 Actors and Wives Living in L. A. Old Mill—Denied Charity Aid

Trick of the Trade

Hollywood, Feb. 13.

Owner of a gambling spot near here was afraid the large number of cars parked outside his place would tip. So he is parking his customers' autos on a nearby lot, with a sign in front reading 'Used Cars'.

NBC APPOINTS SONG CENSOR

NBC has appointed its first official censor of songs broadcast over the network. To Joe Higgins goes the assignment of perusing the lyrics of all new tunes as to their suitability for loudspeaker consumption. If Higgins considers the lyrics out of line, the vocal rendition of the composition stands barred from any source on the chain.

Higgins, formerly a booker in the RCA Victor Artists and Repertoire department, when the latter was a part of the NBC Artists Service, was rehired by NBC last week. He is under the jurisdiction of Walter Preston, new musical supervisor in the program department. Besides functioning as censor, Higgins has charge of enforcement of the NBC rule against duplication of the same number on the blue or red network between the evening hours of 6 and 11.

UPTON SINCLAIR'S NEW BOOK ON WILLIAM FOX

Los Angeles, Feb. 13.

Upton Sinclair has written a book which he claims is the most sensational that ever carried his name. It is entitled 'Upton Sinclair Presents William Fox'.

It reveals the inside story of the Wall street battle for picture business control. Sinclair got the story from Fox, who came to his home every day for more than five weeks and told it to him, also the story of his life.

Play on Depress Idea Of Par in 'Daily Bread'

Hollywood, Feb. 13.

Paramount will be the first studio to take advantage of the depression as picture story material. Studio is now figuring on producing a back-to-the-soil feature titled 'Our Daily Bread.' King Vidor may direct it.

Yarn is still in the embryonic stage, with several writers asked to submit ideas. As a story theme, depression has so far been taboo by the majors.

Supported by several song and scenario writers, Allied Theatrical Unemployment Group, quartered in an old planing mill, is caring for 100 actors and their families who have been unable to obtain relief from civic and picture colony charities.

Chris Traynor, song writer, and his wife head the community shelter, in the building donated by Herbert Schofield, the owner. Money for provisions is being given weekly by Bert Kalmar, Harry Ruby, William Slaven McNutt, Grover Jones, Harry Warren, Dick Talmadge, James Hanley and Louis Lighton.

Other money comes from various types of jobs by the out-of-work actors. Some have even done farm work in return for provisions. Large number of women, particularly chorus girls, who have applied for shelter recently, has caused the group to look for another building suitable for a women's dormitory. Around 20 men sleep in the mill each night, frequently giving up their coats to the girls.

Lack of money to rent a theatre has prevented the group several times from staging benefit shows.

ANYONE WITH \$150 WELCOME ANYWHERE

Comparable to the leveling of the classes with the overthrow of some royal dynasty is the address in the eyes of the matres, managers and garçons of the formerly exclusive cafes and clubs as they are compelled to throw open their doors almost indiscriminately in order to realize enough turnover to pay expenses. Smart east side cafes which went through a period of electing members are now issuing liberal 'guest card' privileges up to 50 days—and that, unofficially, means Indef—to recommended non-members.

These paying guests principally are keeping things going. They're tapped \$2 a head for a covert and \$1 a drink, plus a fancy menu scale, and seemingly not unwilling to pay in view of the reputed 'exclusiveness' of these clubs.

Similarly, in the general cafe and restaurant field, many a noted restaurateur and caterer with a recognition of the swank patronage that moves with the seasons to the sundry resorts must now give it—that to anybody with a couple of bucks.

Everything is so scaled, say they, that 'anybody making \$100 a week nowadays can afford to go almost anywhere. We have a \$1.50 dinner and glad to serve it to anybody. Formerly they couldn't look inside our place for twice as much. If they buy a bottle of ginger ale with the \$1.50 dinner, okay, we make a few pennies, and if they don't, we don't lose either.'

Katz, Without Known Backing, But Reported Feeling Out Hearst Raiding Coast Studios for Talent

Hollywood, Feb. 13. Sam Katz is making an ambitious endeavor here to procure studio and releasing connections for a production organization, although reports emanating from New York's financial circles is that he has no apparent backing. Most of his efforts seem to lie in the direction of United Artists.

While Katz is steaming up the production end of his idea, Kenneth Fitzpatrick, Paramount's coast really head formerly in charge of the Fitzpatrick-McElroy Circuit out of Chicago, is reported alive and the theatre end, directed and run by a group of coast operators to form a new circuit. Latter try, is understood, is in conjunction with the Feld-Chatkin endeavors in the east.

Katz has informed picture people here that he has associated with him besides Max Gordon, Sam H. Harris, Noel Coward and George S. Kaufman. He also has stated that his first picture production unit will be the Marx Brothers.

Katz has been negotiating with William Powell, who is completing his Warner contract, to take over a unit as producer and distributor.

Reported also is that Katz has approached William Randolph Hearst with a hope he can interest the publisher in the financial end of his scheme, and that Hearst, Davies in the star set-up. Mentioned further is an effort to get Maurice Chevalier and Greta Garbo, who is currently travelling on a decision to return to Metro.

Talks Schenck Deal
Katz is known to have talked over a tentative deal with Joseph M. Schenck whereby his product would be released through United Artists. Deal also would provide the four or five Katz units to make their product on the U. S. lot.

Efforts were made by the former Paramount exec to interest Irving Thalberg in his project as production head but latter was cold, reminding Katz that he was under contract to Metro.

John Zant, who came west with Katz, has been sounding out various studio heads and executives with a view to linking forces with the Katz outfit. Zant returned Wednesday (8) to New York with the Nicholas M. Schenck party.

As part of his hunt for talent, Katz has approached Rouben Mamoulian, Par director; Edwin Burke, Fox writer; and Max Lubitsch, directing at Par. Alexander Woolcott has already been lined up to represent the Katz-Zant-Gordon combination in Europe as a story and writer scout. It is claimed.

According to Katz, financing of his plan will not come from banking interests, but from individuals in New York and Chicago now lined up with him.

Katz and Gordon will remain here another two weeks before returning east. Present plans are for their first feature to start under way on or about Aug. 1, it's said.

Change of Heart

Hollywood, Feb. 13. Indie studio sought to borrow a star from a major lot, with the latter asking that the script be submitted before it gave an answer.

Answer was that the star was not available, but how much did the indie want for the script.

LOVE SCENES DRAW BRITISH CENSOR BAN

Culver City, Feb. 13. Warm love-scenes between Clark Gable and Joan Crawford, without benefit of 'clergy' in 'Possessed', has brought a British censor ban. Metro will partially remake the picture for the 'English market,' eliminating certain sequences, and with the dialogue going through a secret marriage for players in stories having to satisfy the censors.

Edgar Selwyn will handle the retaking, which is expected to require a week. Production starts as soon as the players are free.

Differences in censorship rulings between England and the United States caused the ban. Britain's censors demanding a marriage license for players in stories having too intimate love scenes.

SOME DOUBT THAT PAR WANTS 2D KATE SMITH

Doubt is expressed in New York Paramount quarters that company will make another picture with Kate Smith. Air girl was given a contract for two following her appearance with other radio talent in 'Big Broadcast.'

First, under this two-picture contract, 'Hello, Everybody' sent Paramount, New York, to a new low weekly gross of \$15,000. In many other spots picture doing only half the normal business.

If not shelving plans for another with Miss Smith, she may be used with others in a picture rather than as star alone.

MILLER'S 'GIRLHOOD'

Maybe Done Before Col. Film—
With Helen Hayes?

Jeanne Cohen, story editor for Columbia, has completed an adaptation of 'Girlhood of Queen,' by Sir-Var for Gilbert Miller.

Miller, now on the coast for Columbia, has intimated he'll do the piece pronto, with Helen Hayes in the lead. He's talking to Miss Hayes about the role, at the same time he's looking over the Columbia picture proposition.

Leads Switch Back

Hollywood, Feb. 13. Colin Clive, engaged for the male lead in 'Pie O' My Heart' the Marion Davies picture at Metro, and later switched to 'Service' with Onslow Stevens replacing him in 'Pie,' is back in the Irish story again, with Stevens taking Clive's place in 'Service.'

Interchange of leads occurred when studio decided they were both better suited for the other's part.

Sam Jaffee, Producer

Hollywood, Feb. 13. Sam Jaffee, production manager for Radio, becomes a producer. C. D. White, his former assistant, has taken over production job.

Mae Clarke's Break

Hollywood, Feb. 13. Mae Clarke, after her performance in 'Rivets,' was given long contract by Metro.

Deal through Leo Morrison.



WILL MAHONEY

Mr. Gordon Hillman in the Boston 'Daily Record' said: 'After seeing Will Mahoney, the headliner at Keith's, there is a suspicion in my mind that Mr. Mahoney is one of the best one-man entertainments on the stage.'

Direction
RALPH G. FARNUM
1560 Broadway

Thorpe, Studio Casting Contact, Aids Garsson In Probing 'Indians'

Hollywood, Feb. 13. Murray W. Garsson, special assistant to the Secretary of Labor, has started an investigation of Hollywood 'Indians' to determine if they are in the country illegally. 'To avoid immigration difficulties, many Italians, Mexicans, Armenians and other swarthy-skinned foreigners have been passing themselves off as Indians, figuring no one could then question their entry into the U. S.'

Garsson is checking over a list of real Indians compiled by Jim Thorpe some time ago to keep the outsiders from getting extra work when the studios send out calls for red skins. Thorpe is studio casting contact when Indians are needed for mobs. He is assisting Garsson in picking out the real Americans from aliens. Ann Ross, Thorpe's Indian secretary, is assisting.

SOME HONEST CLUBS, BUT ALSO OTHERS

Another view of the recent flurry caused by 'Variety's' recent comment on film fan clubs, comes from a correspondent who had the fear of a bite and offers the suggestion that I would give 'Variety' the benefit of a crusade against the other type.

Editor 'Variety', Feb. 9. I have been reading about the dishonest fan clubs, and the uprising of the ones who resented your article.

About six years ago, I received a letter from a chap in Pennsylvania, asking me to join a fan club. Although I do not remember to whom it was dedicated, I do remember that I remitted the required dues and that's the last I ever heard of him or the dues.

Of course there are honest fan clubs, and perhaps they have a right to rise up in defense. But how can they feel that they are in a position to know whether you were right or not in your article? I would give 'Variety' the benefit of the doubt, and sum it up this way: Some clubs are honest and some are not honest. So long as the honest clubs have a clear conscience, they shouldn't upbraid you for exposing the dishonest ones.

Ralph Cokain.

SAILINGS

Feb. 18 (New York to Berlin), Patsy Ruth Miller (Europa).

Feb. 12 (Los Angeles to New York), Mrs. James Kevin McGuinness (California).

Feb. 11 (Mediterranean cruise), Mr. and Mrs. Joe Goldberg (Augusta).

Feb. 10 (Los Angeles to Sydney), John Nolan (Mariposa).

Feb. 10 (New York to Paris), Helena Rubinstein, Alexander Leggett, Al Lewin, Jacques Feyder, Nine Jackson Girls, Mrs. George Anthell (Paris).

Feb. 10 (London to New York), Louis Dreyfus, Herbert Marshall (Europa).

Lupe Velez' Hit System with Men Is Not to Talk About Herself

Familiar Spots

Hollywood, Feb. 13. Margaret Mann, character actress, has been engaged for a bit in 'Pilgrimage' at Fox. She is being photographed on the same stage where, four years ago, 'Four Sons,' in which Miss Mann starred, was made.

When Lupe Velez was still a little girl, she figured out that a spanking only hurts for two minutes, but what's two minutes' pain compared to the three hours of pleasure that preceded it. So Lupe's mother spanked her often, but Lupe was always ahead.

Now, says Miss Velez, soon she'll be 33 and she's a child no longer—she's a woman. Life has changed her something else and that is Lupe—always be Lupe, just Lupe!

For instance, about the songs she's going to sing in 'Strike Me Pink.' 'Some actresses, because they become a star, they think they can do anything, and they're lousy. Not me. Helen Morgan can do a torch song, Jeannette MacDonald can sing sweet and sexy—but Lupe means love and rhythm. I want songs that suit me, like 'Oh, Mr. Carpenter.' That gave me a chance to be Lupe.'

As a matter of fact, says Lupe, whatever success she's achieved comes from her firm determination, always to be herself. Before she came to this country she just was a girl without a name. But soon as she got around here people began to say, 'Look, isn't she natural!'

Lupe Loves It

'I was only doing things that were normal to me, she explained, but they'd say "Well—that is that!" I'm not a little sweet ga-ga, and I'm not bad—I'm just human. When I do it is okay because never am I affected. Maybe you think they'd not do to the same as me, but they're hypocrites, cowards, a lot of Strange Interludes in their lives. They wait me and talk about me—and do I love it!' Lupe laughed.

Lupe believes that you live just so long, so enjoy yourself. Her work alone can't have her pursuit of the immediate happiness.

'I try only about my work,' she confessed. 'Not my looks, not my love, my work pays me, not my looks, not my love. I love my work for trying anyway. If it is not meant for you, nothing you do matters. If I land men, it's because I don't try to. They happen to enjoy my company. I'm good company. I don't talk about myself to them. Why should I? I don't think I'm so hot. And I never make a fuss over a man. There are plenty of fish in the ocean. Women are so much nicer than men anyway, why should a woman make a fuss over a man? Lupe likes men, but she wouldn't lift her little finger to get one, says she.

Miss Velez has a philosophical theory about her detractors. Let her gossip about her all they like. Lupe keeps still. You can win more with molasses than with hitting,' she thinks. 'If you're insulted and smile—they feel ashamed of themselves. They try that much harder to make it up to you the next time.'

Lupe's early tendency to figure things out for herself is still working.

SULLIVAN OF 'NEWS' IN FOR 13 SHORT FILMS

Warners' Flatbush (Brooklyn) studio, closed for the past two months, re-opens April 1 for 33-34 shorts. Names are being signed now, mostly on a series basis.

Set so far, for 13 shorts each, are the Paul Whiteman band and Ed Sullivan, New York 'News' Broadway columnists, Maxwell House 'Show Boat,' radio program, is down for a two-reeler.

The WB shorts layout will follow the current season product's trend toward more music, only to a greater extent.

Selznick Only Looking, But Jack Gilbert Walks

Hollywood, Feb. 13. Following a visit of David O. Selznick to the Metro lot to inspect John Gilbert's bungalow, which he had occupied under the actor's name, the actor refused to appear Thursday (9) for work on 'Rivets,' his final Metro picture.

Studio execs got to Gilbert, personally, and told him to get him back on the job Friday.

WRITER'S CONTRACT LETS IN OUTSIDE WORK

Hollywood, Feb. 13. Probably the most unique writer's contract given by a studio is that handed Rian James by Warners.

It becomes effective in June, but does not require the writer to report to the studio before Aug. 1. Meanwhile he has permission to do one story for Paramount, one for Metro and one for Fox during that interval, with the extra reimbursement retained by him. James is also negotiating to do one for RKO.

Warners also handed Mrs. James an acting contract for 52 weeks. She is the former Diane Corday, once with the 'Follies.'

ETHER PULLING CURTAIN FROM ACTORS' CHARITY

Hollywood, Feb. 13. Those quiet acts of charity of picture celebs will be brought into the open as a program for 'Hollywood's Foreign Born Relief Fund.'

Program will be billed 'Bouquet Night,' with short dramatic sketches narrating charitable and other commendable activities of the film stars. One of the playlets will be centered on Marion Davies' clinic for indigent children here.

Marlene's Pants Give L. A. Stores a Break

Los Angeles, Feb. 13. Department stores here are vying with one another in pushing sale of male attire for women or mannish femme outfits, and are tying up picture star names as the chief lure.

Marlene Dietrich gets the biggest plug in the drive, with 'Marlene' trouser suit; 'Marlene' hats and mannish suits, and 'Marlene' severely tailored coats. Other femme outfits of the mannish type are labeled 'Kay,' 'Marlan,' 'Norma,' 'Joan' and 'Helen.'

GEO. RAFT IN WRONG

**Demands \$2,500 Weekly Salary—
May Get Suspension Instead**

Hollywood, Feb. 13. Paramount is ready to put George Raft under suspension upon his refusal to play the lead in 'Case of Temple Drake.' Jack Laue starts instead today.

Raft is insisting the company give him \$2,500 a week or he will go to Europe. Now drawing \$750 weekly. It's understood a producer associated with Paramount told Raft to stand pat on the demand and that the company would come through.

Par officials here are burned over it.

Robt. Sparks Out at Par

Hollywood, Feb. 13. Robert Sparks, formerly assistant to E. Lloyd Sheldon who recently resigned at Paramount as associate producer, goes the other way, too. Sparks, formerly legit producer in New York, has an independent production deal on the fire.

Colman Ignores Radio Hookup for 'Masquerader'

Sustaining program on NBC for an indefinite period, as a means of promoting 'Masquerader,' Ronald Colman picture soon for release by United Artists, is being arranged through Lynn Farnol.

Ronald Colman has refused to personally have anything to do with the broadcasts.

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JAFOTACEHEADSWORD

Jolson Wants to Make One Picture In His Own Way—Just to See!

Gypsy Al Jolson came back from Miami for the premiere of 'Hallelujah, I'm a Bum' on Broadway and found a great big chocolate cake in the hotel suite, a present from United Artists congratulating him on his five years in the picture business. Mr. Jolson didn't cut a slice. He thought it better to wait until after the picture opened Wednesday to find out if that chocolate cake was really sugar.

Mr. Jolson left Miami because it interfered with his worrying. He read in the papers it was going to be cold in New York, but at noon last Wednesday the sun was shining in his window and he never fretted on sunny days. 'Hallelujah' is an intelligencia kind of a thing; it's sophisticated whimsy—no sex, no love interest, and maybe folks who don't want to see it will never from him, maybe they don't want it at all. He isn't an intelligencia sort of a guy anyway, he's a big Crosby boy now. Well, the picture will smash around here and it will turn out a sweet flopper. Mr. Jolson said as he decided on a ride in the park.

The picture biz is a 25c business that went nuts! Mr. Jolson remarked. 'Did they have to build those chandeliers? Did they have to hire those ushers to tell you 'sit there when you want to sit there—so you walk out, go home and sit where you feel like. They took their money out of the 10c houses and buried it in gold bricks to build palaces with. Shakespeare thought mind you I'm not an intelligencia guy, said the play's the thing and he did all right. The picture used to be the thing when business was good. Now it's the stars show. They bill the picture in type so small you can't find it. You go to a picture house and imagine your surprise to find a picture playing there, no.

'Paying me all that money for picture house appearances is plain daffy. They shouldn't have done it in the first place and they shouldn't have to do it now. They got themselves into something and now they can't find their way out. Why don't they close those theatres in the summer, and let the people get hungry again?'

No More Mystery
'What's show business today anyway? No more mystery. The glamour's gone. They're giving away the inside on behind the scenes. They let the stars show in person, they let you in on backstage tricks. You watch radio broadcasts, you know how they trick picture photography, you've got all the dope on the stars' private lives. There's nothing left for you to wonder about. The romance has disappeared.'

Mr. Jolson is still going to make a picture, make it himself. Just once he'd like to run loose on the screen, really let himself go, really be himself. 'It's not me, standing in front of a camera, standing on another chalk mark, and singing. I've got to be free, I've got to leap about and I just know that camera can follow me, I'm going to try it. What's the worst that can happen? Suppose I make a flop. They made a couple of flops for me themselves. But I think I can make a good picture, and I know I can make it for \$100,000. How? You remember that general that said, 'Don't fear 'till you see the whites of their eyes? Well, don't turn that crank till the script is finished.'

And then Mr. Jolson opened a telegram from George Price. 'Congratulations,' he read, 'Hope 'Hallelujah' is the same success your other pictures have been.' 'Oh, Lawd!' yelled the Mammy Boy. 'My last two pictures were flops!'

Lowe East on Personals

Hollywood, Feb. 13. Edmund Lowe left here (9) for New York, where he starts several weeks of personal appearances. Lyons & Lyons arranged dates.

Ma Lost Her Pants

Danny Winkler's mother is around 60 and lives with her son at the Park Central Hotel. Mrs. Winkler is considered an oracle on racing matters with almost any dispute over the ponies around the hotel left to Danny's Ma for decision.

One of the fellows gave the matter some thought and said: 'How is it, Mrs. Winkler, you know so much about horses?' 'Listen boy,' Ma replied, 'I've known so much about the track for 15 years now that I haven't any pants left.'

Fan Mags, Using Star Photos to Sell Ads, Burn Studio P.A.'s

Hollywood, Feb. 13. Publicity directors are rebelling against the drive of fan magazines to obtain advertising tieups of stars. Matter will come up at a Hays office publicity directors' meeting shortly. Fan magazines have been getting contracts from national advertisers providing the mags can get the necessary stills of players to go with them. With contracts waiting, the mags have used plenty of pressure to obtain the pictures they need. Group pictures, containing stars from several studios, are the particular bane of the press agents. They found it too difficult to get all the players in one spot at the same time. An all company, ready for a big ad splurge, is the latest headache, demanding specially posed set stills. Press agents are complaining also because the new type of ad plugs the player instead of their pictures.

GARBO'S JUST ANOTHER SWEDE IN STOCKHOLM

Stockholm, Jan. 30. Greta Garbo lately crept out of her splendid isolation. She is seen everywhere in Stockholm now, in the shops, at restaurants and in the theatres. People leave her alone.

Her tennis partner, a real estate man, Max Gumpel, an old acquaintance of Greta, is often seen in her company, and it is said that Greta, through his firm, Gumpel & Bengtson, has placed the bulk of her American dollars in real estate in Stockholm. She has recently bought a two-and-a-half-acre house and has leased a small one-family house at 7 Danderyds Gatan in Stockholm. The address is supposed to be a secret. On account of difficulties in obtaining an immigration permit, Metro may have her do her next picture, 'Drottning Kristina' (Queen Christina), in Sweden.

Victor Astrom, at present playing on the stage in Copenhagen, Denmark, has been approached by Metro to direct.

Film on Cartoonists

Hollywood, Feb. 13. Barry Trivers is on a story for Paramount which will be given to Jack Oakie. William Le Baron will produce. Title is 'Funny Page' and it's about cartoonists.

Terms for School Girls

Hollywood, Feb. 13. Lillian Moore local high school obliging, has been named as the first of the Hal Roach stock company of young actresses. Two other girls are being lined up for signing this week.

NATIVE BARES 570 IN YEAR

U. S. Product Holds First Place in Imports, Screening 206 Last Year—Nippon Has 1,350 Film Houses—Par Tries New Hook Up with Domestic Concern

OLD LECTURES OUT

By Burton Crane

Tokyo, Jan. 26. Expressed in yen, business for foreign film exchanges in Japan has been holding up pretty well. Expressed in dollars it has not been so good, for, since December 13, 1931, the currency has dropped from 49.375 to 20.5 cents. Receipts have risen slightly but the gains cover only a trifling fraction of the exchange loss, for the theatres can't afford the boost.

Last year, 236 foreign films were released in Japan, with not a single silent among them. Of these, 16 were German, 8 French, 4 Soviet and 2 British. The other 206 were American, divided as follows: Paramount 50, Fox 45, Metro 35, Warners-PN 31, Universal 20, United Artists 13, Columbia 10 and RKO 2.

At the market remains predominantly Japanese. It always has been. This country produces almost as many feature-length motion pictures (negatives) as all the rest of the producing countries in the world combined. In 1932 it turned out 540 silent feature-length films and 30 talkers, for a grand total of 570. The Shochiku organization did 90 silents and 14 talkers, Nikkatsu 85 silents and six talkers, Shinko (a Shochiku subsidiary) 60 silents and a flock of smaller companies 220 silents and 10 talkers. Costs are low, shooting schedules unbelievably rapid but the public seems to like the pictures.

1,250 Film Houses

There are 1,350 picture theatres in Japan and its territories. The Shochiku chain has 400, Shinko 220, Nikkatsu 400, others in Japan proper 220. Daiichi, Koresa, Foruma and Saghalien add 100 more. Of these, 60 play foreign film exclusively and 260 more play foreign pictures occasionally. Still, the rest of the country is shown here, this appears to indicate that there are 310 wired houses in the Empire, but it is not strictly true. A few figures are not available. There is a great deal of bootleg equipment in use and several portable sets, used to some extent by the provincial houses.

The most important chain for foreign pictures is Shochiku-Paramount, which is simply a pooling of houses. This uses 104 feature-length releases a year, for all Japanese programs are twin-feature affairs. Paramount, which also distributes for Columbia, has only 60 features available, so the chain goes into the open market for the other 44 needed, buying from all save Metro, which has its own chain arrangement.

Metro is hooked up with the Nikkatsu interest, which stands to wire houses when they began talkie production and needed foreign product to carry them along while changing over their studios.

Fox has hooked control over a chain of four Tokyo theatres, through which it first runs practically all its own product. The only exception last year among its best pictures was 'Bad Girl' which went Shochiku-Paramount for its bow to the Japanese public and got a great publicity break through a phonograph record release. In addition to its own product, Fox is using MGM and Warners in that order. Since Metro got itself tied up tight in its Nikkatsu deal, Fox is about to buy Metro pictures from Nikkatsu.

Paramount's b.o. records show that the following were the best (Continued on page 11.)

Licking Gangsters All Way, New Style if Cycle Back as Suggested

Machine Age

Hollywood, Feb. 13. Writer turned in his treatment of 'Black Beauty' to I. E. Chadwick.

Script was jake with the exception it didn't have a horse in it. Adaptation job now goes to another writer, who has had a little stable experience.

In juxtaposition to the stand taken by the Hays organization, largely responsible from the standpoint of credit in keeping the screen devoid of underworld subjects during the past season, clamor for the return of the gun toter, as voiced at the sessions of the National Board of Review last week, already has some of the major producers mulling over old gangster mss.

The NBR opinion came as a complete surprise in view not only of newspaper tirades against gangster features but what amounted to more or less of an understanding between the major industry and the censor groups that there would be more saw-off shotgun stuff. Hays members adhered to these understandings, Hays himself issuing long statements last summer against the gangster's domain on the screen. Thereafter, many an otherwise excellent story was rejected by companies because it had a gangster touch.

Playing the Public

Return of gangsterdom to Hollywood, if happening, will be by an indirect method. The gangsters won't wait for a licking and annihilation in the last 50 feet. They'll start taking it on the nose from the time the picture starts, according to several Haynes.

Certain of the older Hays members now would have it understood that the major industry quit gangster themes because the public just tired of them; that there was never any real dictum against underworld material properly handled. Commercial more than the moral angle was responsible for the sudden gangster surcease, they maintain. In the same respect they state that if the rest of the public feels the same as that contained in expressions at the Review Board conferences, then most certainly, almost immediately, the public shall be served.

SUPERVISOR HAS CONSCIENCE

Hollywood, Feb. 13.

Lou Edelman, formerly in the story dept., and Frank Davis, Harry Rapf's assistant for many years, jointly comprise an apprentice supervision on the Metro lot, which has just been created for them. They're being groomed as associate producers to take over a unit on their own, or individually later on.

Maurice Raynes, ex-agent, is the only actually created Metro super. Ralph Graves, actor-writer-producer, actually resigned, with an apology to L. B. Mayer that he felt he was wrongly taking money as a supervisor, and would prefer to continue writing and acting until he could qualify as a super.

DERBY WALL CARTOONS GET SQUAWKS ON SPOTS

Hollywood, Feb. 13.

Squawks from actors over billing, which has long been a natural in show business, now is causing a headache to the Brown Derby, with the players disturbed over the position their caricatures got in the eating house. It's o'ke when the cartoons are given a preferred position near the door, or over the first two booths, but when the framed gags are relegated to the rear wall the yells come in.

Thinking that the cartoon idea would be a cosmopolitan touch and figuring that the yokels would go for it, the Derby has had a sketch artist doing the celeb art in the past three months, and eatery now has some 300 caricatures on the walls.

Management is hearing remarks from stars who resent the appearance of producers, supervisors and other execs in the exhibit hanging in the entrance. Players feel that the public has no interest in these studio nonentities and that the mugs of stars as they are being snatched by hanging huns on the side walls or the rear.

Peeve of the stars is apparent, with the names glowering at the cartoons of their rivals every time they enter the place.

JACK PEARL'S FILM PRICES

Metro's Options Run Up to Total \$500,000—\$75,000 for First Film

Jack Pearl must make two pictures in 1933 for Metro. If and when he signs, which hasn't been done as yet, but it's all set other wise, says the comedian. He's to receive \$75,000 for the first picture and \$100,000 for the second. Both must be made this year and if Pearl formally closes the deal, as is expected, he will make his final four broadcasts for Lucky Strike from Hollywood as he must be out there June 1.

Options which will total \$500,000 in money call for \$110,000, \$115,000 and \$125,000 for third, fourth and fifth pictures, when and if.

CUMMINGS BEATS COL; IS SAILING FOR ENGLISH PIC

Los Angeles, Feb. 13.

Constance Cummings won her suit against Columbia Pictures in which she sought declaratory relief and a decision that she was not she was still under contract to the studio. The girl maintained that Col. failed to take up her last option in writing, as required in the contract.

Miss Cummings was to leave today (13) for New York to catch the first available boat for London, where she will do a picture for British International. Trial of her suit delayed departure a week.

Comedians Question Par's Contract Rights

Hollywood, Feb. 13.

Four Marx Brothers have questioned validity of transfer of their contract from Paramount-Public to Paramount Production. They claim contract they made had no assignment clause and therefore feel they should not make picture for Paramount Production.

This was reason for trip taken by Henry Herzberg to New York to secure receivers' attitude and legal interpretation in matter as several Paramount contract people are questioning company's right to assign their contract from one corporation to another.

Another Gargan

Hollywood, Feb. 13.

Edward Gargan, brother of Will-o-the-wisp last week, was spotted immediately in Warners' 'Little Giant'. Actor was last in 'Face the Music.'

Protection Notices Given at Big Pars in N. Y. and B'klyn—Hoping to Keep Stage Shows in Both Houses

Stage hands and musicians at the New York and Brooklyn Paramounts, as well as the Public production staff, goes on a week-to-week basis Saturday (18), as a measure of protection. Should it suddenly appear that stage ads must be tossed at either or both houses, it then can be done on short notice.

This basis of operation can continue indefinitely and does not indicate that Public had decided on a change in policy. Decision so far is against it, with hope expressed that gross results and readjustments under way will make it possible to go along as now.

While the two Par deluxers in met New York are on a week-to-week basis, negotiations are going forward for rent adjustments. Begun at first in Brooklyn, where Public has offered the Prudence Bond people a percentage of gross above a set figure as rent, efforts are now being made to arrange a similar deal for the New York house with the Paramount Broadway Corp., landlord.

In New York, Public wants to split 50-50 with the landlord on receipts in excess of overhead, which would take in film rental, actual operating costs and depreciation charges.

Expectations are that deals calling for rent as a percentage of gross coverage will be eventually worked out in New York and Brooklyn.

Losses

Difficulties began to appear for New York principally when Kate Smith made a personal, flopping, with her picture, 'Hello, Everybody', next in, going to a low of \$15,000. When 'Luxury Liner' (Par) and 'Desert Song' unit last week opened, only slightly better than the Kate Smith picture, Public became further alarmed.

'Liner' and 'Desert Song' finished the week at \$24,500, net of around \$30,000. The Par, Brooklyn, with 'Island of Lost Souls' and Willie and Eugene Howard on stage, brought only \$22,400. That was a loss over there of around \$15,000, including rent which hasn't been paid in several weeks.

Because of the nature of downtown Brooklyn opposition, it is declared a strong possibility that the would continue with the theatres even if the New York house went straight film. Under a satisfactory deal with landlord over New York, the Broadway deluxer is believed to virtually certain to remain on its present basis.

Mae West in person with her picture, 'She Done Him Wrong' opened strong Thursday (9) on the 'Sally' unit, produced by F. & M. Public has booked Leon Errol and Gloria Glad to augment unit.

Present bookings for following week, Feb. 24, 'Crime of the Century' and 'Al Jolson on stage. A stage booking is George Gerstwin, for March 3. There has been no disposition on the part of Public to set aside any of its future bookings.

Following New York, Mae West on a personal goes to the Par, Brooklyn.

Cukor and Selznick

On 'Dinner' at Metro

Hollywood, Feb. 13. George Cukor has been given a release from his Radio directing contract to go to Metro. He will probably direct 'Dinner at Eight', as his first at the latter studio. Expected that this film will be the first for David Selznick production in that studio.

Probability also is that second for Cukor will be 'Fire Chief', with Ed

With the release in an agreement that Cukor will return to Radio to direct one picture after megging his initial at Metro, with a further understanding between that studio and Radio that the latter will get Lionel Barrymore on loan again for another picture.

New Door Sign

St. Paul, Jan. 13. Another sign of the times is cardboard placard reading, 'Dr. Liberko, Chiropactor.' It's on the front door of what were once the sumptuous offices of Paramount-Public Corporation in St. Paul.

Public still doing business in the spot, despite the doc's plaster.

Studios Plan to Put Ban Under Outside Actors

Hollywood, Feb. 13.

A movement for the purpose of giving actors now in Hollywood the break and to put a stopper on the flocking here of legit and foreign players has been launched by the Academy and its producer members.

Primary feature of the protective undertaking is a laboratory theatre, to be conducted under the auspices of the Academy and not open to the public, where actors and writers may demonstrate their ability in the presence of producers.

Idea will be developed by the Academy research council headed by Darryl Zanuck, with producers, such as Metro, which had figured on local legit projects, foregoing these plans if the undertaking materializes.

Studios have felt that much talent is going to waste because players have been catalogued in certain parts. Show window theatre, it is thought, will eliminate this. Theatre likewise will be devoted to training young players, which, it is hoped, will end the periodic talent hunts by the studios.

Several stars have promised to appear in some of the plays.

1st Fox Royalty Deal With Author

Preston Sturges Agrees to Percentage Scale for Story—Other Authors Hopeful

Hollywood, Feb. 13.

First deal on the new proposition to substitute royalty for a flat payment on scripts was made at Fox last week, with Preston Sturges for 'The Power and the Glory.' Story by production, with Roy Jesse L. Lasky on his Fox contract.

Sturges will receive a share which runs up to 15%, but based on a sliding scale. It is understood that he received an advance of \$5,000 against these royalties, with any additional income dependent upon the financial success of the picture. Deal is similar to that usually made between author and producer for stage rights.

Producer and author agree to arbitrate any differences which may arise in the course of adaptation and production, with both sides bound to abide by the decision of the arbiters. Sturges will sit in on the production of the picture, to be directed by William K. Howard.

Name writers are watching the development with intense interest, hoping that it will clear the situation which followed the adoption of policies of retrenchment. Under the new dispensation they are offered considerably less than the previously generous scales, no producer being willing to risk large payments against a story which might or might not click, and a royalty basis authors would share in the profits if any, without obligating the studios to pay for name values which did not cash in at the box office.

Cut Rates for 25c

Now the cut-rate pass thing has reached the grind quarter picture houses in Times Square.

Charles Hopkins' 49th St. theatre, off Broadway, went grind films couple weeks back, using all 'revival' pictures. Tap only a quarter, but tickets around all over the square supposedly are free passes, but call for 10 cents service charge.

Hurley, Under Knife, Then a Par Producer; Botsford, Cohen Aid

Hollywood, Feb. 13.

Harold Hurley, who resigned two weeks ago as executive assistant to Emanuel Cohen at Paramount, will remain at the studio on a term contract as a producer of a series of features. New deal will be effective March 20, following Hurley's visit to a hospital for a sinus operation.

In addition to his production duties, Hurley will continue as an executive aid to Cohen in the contacting of writers and the purchase of story material.

A. M. Botsford, head of the studio story department, will take over Hurley's former duties, with Merritt Hulbard, head of the writing staff, taking over the Botsford post, in addition to his current duties.

U NEGOTIATING WITH 4 AS UNIT PRODUCERS

Hollywood, Feb. 13.

Universal hopes-to boost its next season's output by the addition of unit producers.

Negotiations are now underway between the studio execs and J. G. Bachman and J. L. Schmitzer to make pictures on the U lot for that company's release. U. Negotiations have been underway with Sam Bischoff and Bert Kelly of KBS.

Present season's output is 25, but with the addition of unit production this number would be increased to 30.

Bell's 'Worst Woman'

Hollywood, Feb. 13.

Monta Bell will direct 'Worst Woman in Paris' for Jesse Lasky, starting March 20.

It's an original story by Bell which he is now adapting with Marion Dix.

PATHETIC SUICIDE

F. J. Benjam, American, Found Dead in Vault in Porto Rico

A tragic and pathetic story is behind the fire that destroyed the Warner Brothers Exchange in Porto Rico a week ago. F. J. Benjam, cashier there, and an American lad, was found in the vault after the ruins were cleared away, a gun beside him and a bullet in his brain. No local or foreigner thought would burn everything to an extent where no trace of the books or his body would be found.

It happened during lunch hour, but Frank G. Piana, manager of the exchange, happened to get back a bit early and in time so the fire didn't completely ruin everything.

Clayton Bond's Op

Clayton Bond, general manager of City buying for Warners, is recuperating in an unnamed New York hospital for an ap. op. Attack came suddenly last week. Reporting rallying okay.

Poli Move for Chain's Foreclosure Backfire of Fox-N. E. Receiver

Monicking Fink

Magazines to which Hyman Fink contributes his photographic random pot shots of Hollywood celebrities at prominent places and parties does not figure that the camera man's monicker is sufficiently classy enough to intrigue the readers of the publication to glance at his art. So without consulting the young 'flash-light' snapper they have changed his handle to Roger Kent.

'Variety's' Hollywood Bulletin.

Foreclosure on the Fox-Poli circuit by S. Z. Poli, himself, is imminent, according to downtown sources, following the recent action of Fox New England going into receivership before the Federal court in New Haven. Poli owns around \$10,000,000 of the outstanding bond issue against the circuit. He is the largest creditor and possessor of the first lien rights on the theatres. Fox New England is the lessee of the properties under the original purchase agreements with Poli.

The F-New England company is a subsidiary of the Fox Theatres outfit, already in receivership, and of which Bill Atkinson and John Sherman are co-receivers.

The Poli thing has become a sadly muddled affair as numerous would-be theatre operators and others are on edge to take the thing over, but apparently want it for nothing. Sam Spring, a New Yorker, was nominated by a Connecticut court as a co-receiver for the properties. Latterly Spring has been concerned with certain business of Sam Katz.

What gives the matter a stranger touch is that neither Atkinson nor Sherman was named as a receiver for Fox New England, which they might have been since they are also receivers for Fox Theatres. With Sam Spring is a New Haven political factor, named Spillacy, as co-receiver.

4 Receivers

Technically and from a fee point, the Poli chain now has four receivers to contend with where hitherto only having two. In the meantime, there is a query as to where Arthur Theatres Corp., Harry Arthur's operating company, comes off. The Arthur company is a sub-lessee under Fox New England and from all accounts Fox New England is partner with Arthur Theatres in the operation of the Poli circuit.

Harry Arthur continues to operate the circuit under a voluntary acquiescence for the benefit of Poli. The interest on the bonds, amounting to \$100,000, is being paid in default for non-payment, Feb. 1. Besides this the Poli circuit is due for another \$300,000 or so in back taxes.

The receivership action for Fox New England apparently had no connection with Halasy-Sturges' bond interest in the chain which amounts roughly to around \$2,000,000. The whole affair is now being looked into by special counsel stated to be acting for Poli personally.

Hartford, Feb. 13.

Judge Edwin S. Thomas in the U. S. District Court here Friday (10) appointed receivers for two theatre chains in this District, effective immediately, for Fox New England Theatres, and the Olympia Theatres Corp., latter in control of Paramount houses in this state and Massachusetts.

Attorneys Thomas J. Spelley of Hartford and Samuel Spring of New Rochelle, N. Y., were named receivers for the Fox-New England Theatres. Attorney Ralph Wells of Hartford was appointed receiver to serve with Andrew J. Collins of Norwalk for the Olympia Theatres.

Law firm of Shipman & Goodwin of Hartford representing the Fox interests, filed the application for receivership. A hearing will be held in the New Haven district court April 1 at 10:30 a. m. to show cause why the appointment of receivers should not be made permanent.

Failure on the part of the Arthur (Continued on page 27)

Laemmle East

Hollywood, Feb. 13.

Carl Laemmle, Sr., leaves for New York Feb. 16 on important business mission relative to distribution. It will keep him there four weeks. Laemmle will be accompanied by Sigmund Moos, leasing manager for company, and several others of his personal staff.

Mrs. Kohl Better

Chicago, Feb. 13.

Mrs. Caroline Kohl, who has been in poor health all winter, is reported much improved and able to be up and about to some extent. She still is under the care of a nurse at her residence on South Michigan avenue.

She has been unable to take much active interest in the Orpheum situation.

STOCK 10-15 GRIND RUN BY STAGEHANDS

Canton, O., Feb. 13.

Old Grand opera house, dramatic stock, has gone grind at 10-15 and is doing much better business.

Eloise Jordan Players doing abbreviated bills, with vaude between acts and a six-piece local band in the pit. Sound feature films and shorts are included under the new setup, the house having been wired recently.

Union stagehands are sponsoring the new setup, they may have some of the several hundred dollars lost in straight stock venture, inaugurated last fall.

FALL FOR ANNUAL PASSES

Talk of Par and Capitol on B'way Pooling for One Stage-Show House

Loew and the Public receivers have had several meetings the past few days for the purpose of possibly pooling the Capitol and Paramount theatres on Broadway. Roughly, the proposal is to confine the stage shows to one of the two big deluxers and switch the other to straight pictures. If this doesn't occur, Public may eventually be forced to take stage shows out of the Par.

The Brooklyn Paramount will undergo a change in any event, probably in two weeks, it is said, with the stage shows continuing, but under a budget reduced to \$1,500 a week. These will be locally booked for the Loew-Public deal for Broadway developments, since under the latter arrangement there will no longer any necessity for Public to maintain a home office booking and production office.

According to preliminary plans Loew would become the stage booker for one or the other Broadway stage house, most likely the Paramount. Capitol in straight pictures would get first pick of the two theatres combined product.

In Union, Etc. The Loew-Public feeling is that the way things are going, the Par and Capitol are killing each other off instead of aligning in their fight against the Broadway theatres' common enemy, Radio City. The latter draw of \$150,000 weekly in picture house attendance away from Broadway every week has forced the Paramount and Capitol into extreme measures in a desperate effort to overcome the new 6th avenue magnet.

Belief is that with the two deluxers no longer bidding against each other for stage attractions, the few available drawing names could be concentrated on one stage and for less money.

Before the start of the Loew negotiations, Public decided to deter a straight film move at the Par until completion of the current stage show which has Mae West in person, along with her Par picture, "She Done Him Wrong" or later, "House with a \$25,000 gross farred little better last week than in the previous six-day week when a new low of \$15,000 was reached with "Smithy" and "Everbody". Last week's bill comprised "Luxury Liner" and F. & M.'s "Desert Song" but, to which the house added Vivienne Segal and Gus Shy for the Broadway engagement. Capitol, with "Secret of Mme. Blanche" (Metro) and Cab Calloway on the band on the stage took to the chin again with a gross of \$25,000 last week.

GENE ZUKOR GOES TO PAR'S FOREIGN CO.

Gene Zukor, head of maintenance for Paramount-Public, a position no longer deemed necessary under the new lineup, is understood scheduled for a switch to the Paramount International Company, which probably will occur sometime this week, having been delayed pending the return to the U. S. of J. H. Seidelman.

Not decided yet what Zukor will do in the foreign company, but understood he will be named assistant to Emil Shauer, co-vice president of the International with Seidelman.

With the new lineup, the foreign company is pretty completely cut off from Paramount and on its own, with Zukor in there forming a closer alliance to the rest of the works. Shauer, for many years head of Par's foreign department, has been quite ill for a long while, with the time now deemed when he must have more immediate assistance in his duties.

FILM CONTRACTS, INDEF

Distributors Informed by Par and RKO — Up to Courts

Distributors dealing with Public and RKO were informed this week that picture contracts will continue indefinitely along the same lines as before those circuits went into receivership.

It is up to the courts, the distributors state, to specify the time when the receivers shall take a permanent attitude toward existing contracts and that until then there can be no change.

RCA PAYS MORE MILLIONS TO RKO

It has been made apparent during the past week, that RCA has paid off on its underwriting obligation to RKO on the \$11,600,000 of debentures which RKO issued around November, 1931, in the then reorganization of the company. Recently another bunch of money was had by RKO from RCA, but whether in final payment of this obligation cannot be stated.

Published announcements by RCA show that RCA owns 84% of the total \$11,600,000 issue. This would mean that RCA has paid over something like \$9,788,656, officially, to RKO, on that debenture obligation. This would leave only \$1,813,345 outstanding in other hands, but whether the general public has consumed this amount isn't given.

At the same time, it's said RCA owns 64% of the outstanding stock of RKO.

Most of this stock control was achieved through the debenture subscription made by RCA, as certain stock interests went along with each \$5 debenture.

Cooper, with Berman His Chief Aide, Named To Succeed Selznick

Hollywood, Feb. 13. Merlan C. Cooper, who stepped into the berth of production head at Radio to succeed David O. Selznick, has been made a vice-president of Radio Pictures. He will carry the title "executive vice-president in charge of all Radio production."

Pandro Berman, an associate producer, gets a new contract at a material boost in salary and a percentage of profits on pictures he supervises, and the title "executive assistant to Mr. Cooper." Berman will be also chief associate executive and will have the pick of the stories for his production.

YOUNG ROCKEFELLER ON RKO INSPECTION TOUR

John D. Rockefeller, 3rd, supposed to have been chosen by his family to oversee its show interests, last week looked over RKO. He was piloted through the organization by Herman Zobel, treasurer.

Young Rockefeller just looked around without asking many questions on his first inspection tour.

BALTO DAILY'S BIGGEST GAINER

Neighborhood Houses Go for Paper's Circulation Exploitation — 364 Double Annual Passes Given Away

MAKING DEADHEADS

Baltimore, Feb. 13. Promoted by the local Scripps-Howard daily, the "Post," some 70 neighborhood theatres in town will shortly issue 364 annual passes, making 728 people in this city who will lose all interest in the box office and will likely never pay their way into a theatre again. Stunt is only now being driven home to the theatre owners in all its damaging implications. It's admitted by theatre owners as being one of the worst things to happen to show business in this town in years. Instead of showing the theatres how they can get more admissions at a time when they're needed so much, the "Post" is now taking away 728 weekly admissions from these theatres.

Entire scheme is hooked up to a circulation campaign by the "Post." Stunt is in the nature of a "name the movie star" contest. Besides the annual passes, the "Post" also promoted various merchandise prizes from the various theatres.

That's the thing that's burning up the theatre owners who went for the scheme. Some of these theatres, such as the Little Roxie, the Metropolitan which is the only Warner house in town, and the Embassy, contributed as many as 25 annual passes, while Lou Rome has 5 annuals for each of his five theatres. The monetary value these passes run into the hundreds of dollars when figured on the annual basis. Yet the only thing that these houses got was brief one column one line mention of credit. While the merchant who contributed a \$10 chair or a \$15 bird cage drew heavy type plugging besides cuts of the merchandise, another business in the fact that the theatre which contributed only one annual pass drew as much space as the houses which gave 25.

Downowners Laid Off Of most importance is the fact that the circulation scheme (since in order to enter the contest, there must be "Post" subscription with each entrance) is deliberately hurting the theatres rather than helping them. It is, therefore, a strange sidelight to discover that not one of the major downtown houses fell for this open-and-shut promotion scheme. Not the Loew houses, not the Hippodrome, nor Keiths, nor the New Theatre went for the idea. It is the first outstanding instance in this town of the theatres being

5 Production Heads at Metro With Thalberg Taking Foreign Vacation

Hollywood, Feb. 13. Irving Thalberg leaves here the latter part of this month for a three-month vacation in Bad Nauheim, Germany. During his absence, five production heads under Louis B. Mayer will function on the Metro lot. They will comprise David O. Selznick, newly appointed executive producer and vice-president, who leaves the studio this week, handled. He will put them through production in addition to his own work. Although no schedule has been made for next season, it is expected that about 50 pictures will be made on the lot.

Rapt has been given a new contract for one year by Metro. It becomes effective April 1.

Rapt joined the organization as a producer when Louis B. Mayer took over the reins of the plant. In the absence of Thalberg, Rapt has been ranking producer.

No 10c in Any Part of Warners' Theatre Business, Says Operator; Will Close Houses First, Resolve

CHOKED OFF STATEMENTS

Attys for Par Receivers Don't Seem to Believe in Press Announcements

Receivers are not issuing statements relative to plans unless approved by lawyers. Lawyers, so far, are opposed to expressions of opinion from company administrators at this time. First case of this kind occurred at Paramount. Adolph Zukor and Charles Hilles, immediately following their permanent appointment as receivers, declined to issue any statements. One was for the public and the other was for the company's personnel.

Statements were carefully drafted and finally submitted to the receivers' law firm. From there they apparently stopped traveling.

EXPLOITATION DISCOVERED AT LAST!

Minneapolis, Feb. 13. As an experiment, J. J. Friedl, Public division manager here, turned over one of the chain's houses, Riviera, St. Paul, to its manager, Everett Siebel, to operate it independently, as though he owned it himself, for a four-week period.

Given free rein, Siebel proceeded to disregard some of the chain operation rules hitherto binding him. Handling advertising and exploitation, particularly in an unconventional manner, Siebel, former Public press agent, jumped business and profits substantially.

As a result, Friedl now is working on a plan to give all house managers more leeway and opportunity for initiative as a permanent proposition.

That the downtown houses didn't fail for the scheme is admittedly due to their experience in dealing with all sorts of come-on artists who try to promote the theatres, while the neighb spots are less sophisticated in these matters.

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Warners is taking the initiative among the major circuits in ending the admission war. The brothers, following the advice of their theatre head, Joe Bernhard, are now closing houses rather than let them descend to the level already reached by some of their bigger competitors.

The policy advocated and being executed by Bernhard is that there are enough people in the U. S. who will pay fair prices to see good pictures. By the same token Warners believes if the entire industry allows its boxoffice to be swept to museum scales it will take more than prosperity to reinstate the business to its former plane.

Warners has ruled out every part of the dime at the boxoffices. They tried it for awhile, along with some of the other circuits, at morning shows. But the 10c flavor, they found, permeated the house for the remainder of the day and night. Bernhard is certain that a theatre, the same as a human being, can't be ludicrous one moment and dignified the next, and expect to retain public respect.

Cutting is all right in its place, the Warners agree, like 75c in all spots. But they feel there should be a marked differentiation in the scales of runs so that a top house should not, at any time of the day, be on a scale with the lowest order of b.o. in the field.

"And mark this," added Joe Bernhard, "Warners is not going out of the theatre business. We are even willing to acquire more theatres in the eastern division if they are well located. Yes, we have 90 houses closed. What of it? We have 360 open and we're in the business to stay."

DAY AND NITE'S DISTINCT FILM

New Orleans, Feb. 13. St. Charles, with 15c. matinees and 25c. at night, is trying the experiment of different types of film for those times. Comedy full length picture during the day in an attempt to correct the family trade, but at night "Virtue" (Col) for adults only.

F-WC Well Stocked With Vice Prexies; Eleven Functioning

Los Angeles, Feb. 13. Executive set-up of Fox West Coast Theatres now has seven vice-presidents for the parent company. Four, besides, to handle the destinies of Fox West Coast Service Corporation, the theatre operating adjunct. Spyros Skouras is president. Charles Skouras, active operating head on the Coast, is executive vice-president of F-WC Theatres, Inc. Six other v.p.s are C. E. Richardson (Chase bank rep.), F. R. Kent, W. C. Michel, C. A. Buckley, J. J. Sullivan and L. A. Woolams (also a Chase man whose resignation, recently tendered, not accepted to date).

Board of directors comprises Charles Skouras, Buckley, Kent, Fred L. Metzler, A. W. Leeds, Sydney Towell and Alfred Wright, coast attorneys for the circuit, who resigned two weeks ago as v.p.s.

F-WC Service Corp v.p.s. include Charles Skouras, Buckley, Metzler and Richardson.

Goldwyn Reducing His Films Cost But Increasing Number to 12

Hollywood, Feb. 13. With the exception of an Eddie Cantor picture each year for four years, Sam Goldwyn is planning to reduce his negative cost 10% or more and increase his annual output. For the coming season (1933-34), the UA producer-owner is figuring on a total of 12. All will be released through United Artists, as usual.

Goldwyn's Cantor pictures, which under a five-year agreement, signed prior to making of 'Kid From Spain', calls for one a year, will be Goldwyn's big production on the coming year's schedule but unlikely to cost as much as 'Kid', which reached \$1,500,000.

All others in neg cost will be brought away down from the Goldwyn average which has been \$500,000 or more. In addition to 'Kid', Goldwyn has delivered two Ronald Colman starrers. Each stands him around \$600,000 in cost.

One additional picture, with Anna Sten, foreigner, for a total of four this year, remains to be made by Goldwyn.

Taking Care of More
In view of the times, Goldwyn is said to feel that he might as well increase on number of pictures, at the same time cutting down negative liability. A portion of the reduction will come through appointment of cost of maintaining a high-salaried organization over 12 rather than for only four or five pictures. Goldwyn's staff has never been large, but is expensive when figured on a 52-week basis. Colman's contract has two more years to go, while Miss Sten is engaged until September, 1934.

2 Road Show Films in Chicago Which Never Favored 'Em

Chicago, Feb. 13. 'Rasputin' (M-G-M) will open Feb. 13 at the Apollo for a road show closing. It will be opposed by 'Cavalcade' (Fox) at the Erlanger, opening last night.

Two competing road shows in a town notoriously cold on top scaled pictures are amazing.

Another booking change sends 'Sign of the Cross' (Par) into United Artists originally intended. 'Cross' will follow 'I'm a Bum' (UA), which opens Wed. (15).

Fox WC Affairs

Los Angeles, Feb. 13. A. J. Mitchell, Chase Bank rep, left here Feb. 12 for New York with a full financial report on Fox West-Coast affairs.

Charles Skouras and party due to leave for New York Wednesday (15).

Understood here something important happens in New York today.

Goetz' 3 at Radio

Hollywood, Feb. 13. William Goetz has a three picture contract with options, at Radio Pictures.

Goetz recently obtained his release from Fox.

Steiner Seeking Coast Angel for Six Melos

Hollywood, Feb. 13. William Steiner of New York, is here to line up financing for producing a series of 12 three-reel westerns and six melodramas.

Charles Hutchinson, film producer, is with him in the deal. Steiner is seeking backing on the strength of several distribution contracts he is understood to have. He was last the New York distrib contact for Ken Goldsmith's productions, but resigned two months ago.

MARIE'S QUICKIE YACASH

Hollywood, Feb. 13. Marie Dressler is scheduled to reach New York Monday (20). She is going east for a short visit between pictures.

Ohio Co.'s Receiver

Youngstown, O., Feb. 13. Public Ohio Corporation, operating the Paramount State and Cameo theatres here, is in receivership with the appointment of Al E. Reuben as receiver in Federal court here.

Receivership does not affect the operation of the Paramount theatre here; State and Cameo theatres are dark. Company operates theatres in 13 other Ohio cities, including Toledo, Fremont, Hamilton, Steubenville and Middletown.

A bill of complaint was filed by the Public Trustee Corp. of New York, against the Toledo Paramount Corp., holding company for real estate in Toledo. The bill says \$18,173 owned by the Toledo company defaulted on payment of \$35,000 interest on bonds maturing Feb. 1.

KEOUGH, PAR'S ATTY., KEPT ON THE JUMP

Austin Keough seems about the busiest executive in the United States in addition to daily conference with Paramount receivers, he is personally representing Par interests in receiver actions. After lacking an application in Newark, N. J. last week, brought by a bondholder, he boarded a train for Columbus, O., Friday (10) to attend a hearing there on appointment of a permanent receiver to succeed W. B. Bartels.

About a week ago Bartels was made ancillary receiver in Columbus for Public Enterprises, under which receivership was declared over P-P Jan. 27. Keough has been working until midnight and after daily, plus all Sunday.

One night last week Keough invited a few Par people to his house for dinner. He finally had to tell 'em to go out alone, joining them later.

Keough got back into his office after an illness with flu and a short vacation in Atlantic City just ahead of the receiverships. The Atlantic City rest was his first in five years.

Bachman Off Pathe Lot

Hollywood, Feb. 13. Though J. G. Bachman had one more picture to make on his four-picture release contract for Radio, he moved off the Pathe lot Saturday.

Louis Gasnier is back on the Paramount lot after directing two Spanish and two French films at Joinville.

Richy Craig Dropped
Richy Craig, former actor working as a writer on the Marx Brothers' picture at Paramount, is off the lot.

'Dead on Arrival' is new title for Paramount's 'Police Surgeon', and 'Crashhopper' replaces 'Cracked Ice', the Marx Brothers' film.

Script of 'Marie Gallant' at Fox is in for rewrite by Dudley Nichols. Clara Bow and Anna Sten both mentioned for the lead in this picture.

Henry Duffy will star Pauline Frederick in 'Criminal at Large', opening at the Alcazar, San Francisco, Feb. 27. Duffy is negotiating for Alla Nazimova to play the lead in 'Love Child'.

B-I After Two From Par
British International wants to borrow Carol Lombard and Jackie Oakley from Paramount. English company also reported seeking the services of James Gleason.

One-act plays at the Writers' club Feb. 15 and 16 will be 'Am Over Forty', by Melville Blackmore; 'What-No Defects', by Har-

Can't Can Cantway

Warners can't get away from Maxine Cantway. Four years ago the studio removed her from the chorus ranks and gave her a contract, later dropping her. This week contracts were handed out to 12 of the 20 chorists in '42 St' and among the names was Miss Cantway's. From 'Variety's' Hollywood Bulletin.

AGAIN BECK IS TOYING WITH POOR PALACE

Operation of the Palace, Broadway, continues in its uncertain way, as the RKO people, following the suggestion of Martin Beck, are attempting to place to an all-slim policy, with mostly subsequent runs. This puts the Palace on a par rating with the Globe, across the street.

Palace scale is motley and has various denominations for various hours and days. It runs from 25 to 75c, according to the hour and the day.

This switch marks Beck's fourth or fifth attempt to pick a policy for the Palace. It was upon Beck's suggestion the house changed from big time two-day vaude to combo vaude. So far in the eight months or so during which Beck has had the say-so on the house, the Palace has continued to slide through different operating policies and a dozen or more admission prices.

When Beck first forced himself into the RKO job through David Sarnoff, Beck was quick to impress upon the RKO people that the Palace was his, Beck's, own toy. RKO execs apparently took Beck literally, for Beck has had 49 percent in the Palace and continued to have his way of the house and RKO booking.

Palace, for years the leading vaude house of the world, had maintained its big-time standing until Beck pushed in. Until then Charlie Freeman had booked the two-day bills into it. The year before the Beck blunders, the Palace, under Freeman, had netted \$175,000; its biggest annual profit in some time.

Now Beck seemingly felt content to kick away any profit, knowing if the other Palace stockholders are disgusted at going into the red, he's still 49% with them, although Beck appears to reserve the exclusive RKO Palace privilege to himself of bringing law suits, with or without a job.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety'. The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Old Deardor: 'Verka' by Howard Miller and 'Ladies in His Past' by Victor Potei.

Too Much Cable, Sheriff Coming
Figuring cable costs for story 'Genetics' too high, Universal will bring R. C. Sheriff here from London to adapt 'Invincible Man'. Earlier intention was to have him do the work in England.

Twelve of the 20 girls given short term contracts by Warners when they were working in '42 Street' have been handed new terms by the studio.

Onslow Stevens and Andy Devine get options taken up at Universal.

Otto Dyar leaves Paramount, as head of the still department to enter the photographic business on his own. Harry Cottrell succeeds.

Fox is negotiating with Paramount for the borrow Nancy Carroll for 'I Loved You Wednesday', with Fox probably getting Philip Merival in the deal.

'Eagle and the Hawk' will be Mitchell Leisen's first picture at Paramount under a new contract. He will co-direct with Stuart Walker.

Paramount's next horror picture (Continued on page 28)

RKO Overhead Cuts Don't Always Seem to Stand—Fired and Hired Gag

UA REPORTS

Nothing Positive in Rumors Mentioning Set-up Changes

Various reports are current in the east and on the Coast concerning change in setup of the United Artists' distributing organization, with possibility of new owner-member structure through sellout of present holder's interest. No one specifically is named among the eight owner-members who might want to sell.

One story around is that Joseph M. Schenck, president of the company, may withdraw from it is far from positive.

Meanwhile, from the Coast reports are that if Sam Katz, who has been mentioned irregularly as a possible owner-member if he can find anyone willing to sell, may distribute pictures through UA. If he has anything likely in the way of a program, it is said Schenck would be willing to negotiate a releasing deal.

ATTY. IS RECEIVER OF 7 RHODE ISLAND HOUSES

Providence, Feb. 13. Kirk Smith, Providence attorney, has been appointed temporary receiver of the Rhode Island Theatres, Maine corporation, which operates a chain of Public theatres in this state.

Petition filed by Olympia Theatres of New Bedford, which claims the corporation is indebted to the Olympia Theatre for \$650,416.

Seven theatres in Rhode Island are covered by the receivership, two in Pawtucket, one in Newport, three in Woonsocket and Faramount Providence. All assets of the Rhode Island Theatres are in this State, the report stated.

Smith was given authority by the court to operate the theatres, and ordered to file a \$10,000 bond.

Baby Stars on Road

Hollywood, Feb. 13. First trip of the Wampas baby stars to help build up box office figures in theatres opens Feb. 21 at Fox Oakland; Feb. 22 at Golden Gate, San Francisco, and Feb. 23 at Paramount, San Francisco.

Percy Heath's Death

Hollywood, Feb. 13. Everything at Paramount studio was hushed for five minutes at noon Saturday (11) as a tribute to Percy Heath, associate producer. He died Thursday with the services Saturday.

Stuart's Father Dies

George Stuart, 76, father of Herschel Stuart, died yesterday (12) in Arlington, Tex. Death believed to have been due to heart disease.

Herschel Stuart was in New Haven when news reached him. He left by plane for his father's home and was expected to arrive in Arlington yesterday (13) afternoon.

Funeral was held today (Tuesday) at the Ed. C. Smith funeral parlors, Dallas.

Mike Maroo Returns West

Maroo, accompanied by his wife, left for the coast Saturday (11). He will probably remain there for several weeks before returning east.

L. A. to N. Y.

Sam Goldwyn. Edmund Lowe. Savignin Crampton. Ed Cook. Fatsy Ruth Miller. Marie Dressler.

N. Y. to L. A.

W. R. Sheehan. Henry Garat. Ed Metzger. Marie Dressler. Mrs. M. Maroo.

Although the RKO heads claim to have cut something like \$220,000 additional off the theatre overhead, most of this amount looks to have been made mostly on paper. Only one voluntary salary recorded, and that's Roky's personal salary cut. Roky ranks this way with M. H. Aylesworth, RKO president, who hasn't accepted any salary since he entered the company. The \$220,000 slight probably counts in Roky's voluntary cut.

Harold A. Franklin, president of the RKO Theatres, has not announced any cut for himself, and Martin Beck still retains his \$1,000 weekly salary as booking head, from accounts. Franklin is in charge of the economy campaign.

All of which has more or less curved the attitude of the company employees, generally, and especially the minor help. The only cuts, after analysis, Beck to have come by way of elimination of clerks and stenographers, and the elimination of one or two field jobs. The help mostly effected have been the \$10-420-\$30 kind.

Nobody knows when to take a note seriously at RKO, under the new cutting system. This comes from the fact that at least three employees whose jobs were pronounced recently found to be still on the payroll, but guised under new capacities. Some are known to have been given notice two and three times, with apparently nobody knowing just who has the authority to eliminate or cut and sometimes even fire or hire.

PAR EXPECTS JOLSON AT BROADWAY HOUSE

Al Jolson cancelled his Paramount, Broadway, week starting Feb. 17 because he did not wish to play against his own picture, 'I'm a Bum', at the Rivoli. It's understood the theatre has induced Jolson to go in there the following week, Feb. 24, although nothing more is reported from the Jolson side.

It is said the singing comedian is under negotiation to make his next picture for Columbia. Jolson wants more from the deal, he says, than received by him in previous screen undertaking. The 'Bum' picture was made by United Artists.

Lehman Bros. Reps on RKO Stockholders' Group

Herbert Bayard Swope is chairman of the RKO stockholders committee, while George N. Armbray, of Bancamerica-Blair is named chairman of an RKO bondholders' protective committee, both of which groups have the announced cooperation of RCA.

Others on the stockholders' committees include Robert C. Adams, Ferdinand Oberhaer, Maurice Goodman, Paul Mazur, and Grayson M-P Murphy. Counsel is Sullivan and Cromwell. Secretary is W. F. Colquhoun, the Sullivan and Cromwell office. Commercial National Bank and Trust company, New York is named depository.

Sitting with Armbray on the bondholders committee are Edward Delaford and Arthur Lehman. Counsel is Chabournier, Hunt, Jacek and Brown. E. Carley is secretary.

Mazur and Lehman are of the Lehman Brothers, downtown.

The bondholders' committee is centering its attention for holders of 10-year 6% gold debentures of RKO due Dec. 1, 1941; holders of 6% debentures of RKO due Dec. 1, 1941; holders of the extended 6% gold debentures due Dec. 1, 1941, and holders of the extended 6% gold notes of RKO due Jan. 1, and July 1, 1941.

The depository named is the City Bank Farmers Trust Company, New York.

Indications are that the protective committee for RKO will meet the first time since organization on Wednesday (15). Hearing on the RKO receivership before Federal Judge William Bondy is scheduled for Friday (17).

250 FILMS AT \$75,000,000

WB Sets High Figure for '42nd St.' If RKO Wants Special Train Angle

Warners is stated to have asked \$100,000 from RKO for the musical film, "42nd Street." Not known whether this figure is for a blanket of the RKO circuit or just Radio City. Presently the situation looks deadlocked.

After a week's negotiations the Warners finally said something like \$30,000 and a split for Radio City alone. So far as known, the RKO people have said, "Nix" to both figures. At the same time, it looks like the picture will play the Warner's Strand, Broadway. Film originally was intended to reopen the Hollywood, Broadway.

There's a slim possibility that RKO may get the picture according to when and how General Electric will come to its assistance. That a peaceful finale is brewing on the matter may be seen from the latest indications that Warners is looking for an NBC air hookup on exploitation for the picture.

This hookup is additional to the special train which Warners has been running with General Electric equipment and which will roll over the country beginning Feb. 21, through several key cities with Warner stars and featured players. The Presidential inauguration in Washington March 4. This train comprises six specially equipped cars that will have all kinds of G.E. stuff in it from sun ray lamps to kitchen benches radio equipment for short wave broadcasting. G.E.'s parent status with NBC and RKO is what stimulated the RKO interest in the Warner picture and which brought on the Warner offers to RKO.

Passengers
For Warners there lurked the bustup of one of the juiciest exploitation tie-ups among besides the prestige to the company which would come by way of a special "inauguration" party to Washington. That's something which is known to be quite dear to the heart of Jack Warner, because of his close connection to President-elect Roosevelt. All tie-ups are being handled directly by Charles Einfield, Warner advertising chief.

Part of the special train will be converted into a miniature Malibu Beach for the benefit of the Hollywood stars who will make the trip and which will include players like Bebe Daniels, Claire Dodd, Glenda Farrell, James Cagney, Sheila Terry, Helen Vincent and Joe E. Brown besides others.

The outside of the train will be leafed in gold and silver with a constant electric sign being handled by the "Better Times" and announcing the Warner picture and the G.E. equipment contained therein.

The broadcasting facilities are intended for hooking up stations all along the line through a collapsible antenna attached to the train through G.E. A group of Hollywood chorines are also making the trip.

For the benefit of the players who will make the trip and to keep them happy, Warners have copied a Hollywood cook to prepare meals for them along the line. He's Henri Bassetti, chef of the Ambassador, Los Angeles.

Bill Sully is in charge of the business end of the train with Ed Selzer handling the publicity. Other reps on the train include Walter Daly, of G.E.; Jim Wright, of Barton, Eatten, Durstine & Co., advertising agency for G.E.; Ben Silvy and Bill Ray of the Warner company.

The train will arrive in New York March 9 where the party will be dispersed.

Ralph Kohn Recovered

After a stage of illness lasting several weeks, Ralph A. Kohn, assistant to Adolph Zukor, and treasurer of P-P, got back Friday (13). His attack of flu arrived a few days ahead of the P-P receivership Jan. 26.

S&J's London Rep

Hollywood, Feb. 13.

Jack Votlon, outside man for Selznick and Joyce, will probably go to London to represent the agency.

Votlon's duties will mainly be to negotiate deals for the exchange of American and English picture names between British and American producers. Myron Selznick spent several weeks looking over the British picture production field on his recent European trip.

COAST INDIES USE 10c SCALE

Los Angeles, Feb. 13.

To combat the 45c price charged for first runs at the Paramount and Loew's State downtown, independent theatres without previous announcement Saturday (11) inaugurated a 10c policy for double features, second and third run houses in this group including Rialto, Roxy, Olympic, Broadway, Palace, Arcade and Tower.

Expected other downtown houses will follow in price cutting war.

PUBLIX-MICH. STARTS ON REORGANIZATION

Detroit, Feb. 13.

Plans for the expected reorganization of the Publix Michigan theatres were finally settled by Barney and John Salaban in conference here. A new corporation is to be set up, it is said. All present leases are to be negotiated for on a lower basis and if satisfactory will be made between the property owners and the new corporation. Any lease that cannot be substituted on an equitable basis will be left in the Publix Michigan Corp.

All crafts are being negotiated with in an effort to bring theatre operation costs down to a point where it will be profitable to operate under present conditions.

The present move is to convert theatre or group of theatres on a basis where they can operate out of gross receipts. Without more money available from Publix Theatres Corp. or from the Balaban the only recourse being to bring operating costs down to where the theatres collectively and individually can operate themselves from a financial standpoint.

Publix Michigan Theatres went into receivership Friday (10).

The local Fox theatre has changed from trusteeship to a receivership. Change is voluntary and understood to have been done for protection. The Union Guardian Bank, the trustee, is also receiver, with no changes contemplated.

U's Closing Drops 400, With 200 Still on Pay

Hollywood, Feb. 13.

Universal closed Saturday (11), dropping 400 workers. Around 200 people left on the payroll to continue for at least part of the shutdown period.

Scenario and reading departments still functioning with 15 writers working on 12 stories. Half crew remains in the stenographic department and only John Le Roy Johnson, head of the publicity office. Seventy people out of employment due to the closing of the Royal hall, with 10 staying on because they are hold contractors.

33-34 ESTIMATE AGREED UPON

Of Total Cost, One-Third for Studio Overhead—11c Each from B.O. Dollar for Hollywood and Distribution

NO PICTURE FAMINE

Major film companies will turn out approximately 250 upper class features at an aggregate cost of \$75,000,000 during '33-34. Biggest production heads and home office representatives are in accord with the estimates, officially in line with announcements scheduled to develop with spring sales conventions.

With other classes included, the output of the majors seems certain to reach the normal or around 400 features. Both east and west in line with the standpoint of material, not as to its availability, however, since that is up to sales conditions and policies, there will be no picture famine.

This year, probably more than any other, there is a conflict raging between the two coasts with Hollywood, for the most part, having the edge and with the east rejoicing that now is no time to pass the buck.

As the head of one of the largest studios puts it, Hollywood has always taken it on the chin. It was just as easy for the exhibitor in the states to point westward everytime he ran into the red. But now all that has changed, he claims.

It needed research and investigation, along with hard times, to swing the whip the other way, to prove that for every dollar taken in at the box office Hollywood is allowed just 11c for production while the sales department is handed another 11c for distribution.

Studio Overhead

The East is taking this calculation and admitting that it has to live it. But, it maintains, there is no reason why the first \$100,000 should be written off to studio overhead before a feature is even started. Actually, it is held in New York, most of it, and is not invested in the industry's better product will be \$200,000 per picture. How the one-third of the cost, invisible on the screen, can be written down is the east's concern.

Art Dept. Still Going

Reports that Lord & Thomas' art department on theatres in Jack Pegler's department had or was to be abandoned, are incorrect, he says.

Department was reduced in overhead by around 10% instead.

RKO's Palace's 5th Policy Change In Year—Now Playing Straight Pix

When the Palace, New York, went straight pictures again Saturday (11) it was the fifth change of policy there in less than a year. Since dropping two-a-day big time vaude the Palace has tried everything.

Straight film policy is his own idea, says Martin Beck, RKO's vaude booking head, who owns a near-half interest in the Palace. House had a tough enough time competing with the State, Paramount and Capitol on Broadway, but Radio City put the final crimp in the old vaude stand.

First Palace straight film, current, is Fox's "State Fair." In the last three weeks it has played the Musical, RKO Roxy, and now the Mus-

Cautious Advance Raises Market Hopes for Spring Bull Campaign, Film Shares Dragging on Bottom

Sheldon on Fox Lot?

Hollywood, Feb. 13.

E. Lloyd Sheldon, who resigned as associate producer at Paramount after 13 years on the job, is negotiating with Fox to take over an independent production unit, similar to that of Jesse Lasky's.

Sheldon resigned from Par so that he could negotiate with other studios.

OPEN SEASON FOR LAWYERS

Minneapolis, Feb. 13.

Signs here point to the development of a large number of lawsuits from the Public Northwest receivership, creating plenty of fees for local lawyers.

A group of theatre owners who have leased their houses to the Northwest Public corporation have employed Almos Delmar, prominent attorney here, to represent them.

It is indicated that the policy of the corporation in receivership will be to eliminate unprofitable houses and retain those believed to hold profit possibilities under anything remotely resembling normal conditions. In many instances, rental readjustments will be sought.

Many independent operators are already in the field for some of the best of the circuit's houses, endeavoring to wrest them away from Public which is delinquent in Jan. rent. Owners of the less favored spots are expected to fight any move by Public to cut their theatres loose.

The present receivership is a friendly one, with William Hamm, Jr., who, as the largest creditor, has the most at stake, appointed receiver. Public's own men, J. J. Friedl and L. J. Ludwig, continue in actual operation of the circuit under Hamm.

RICHARDS TURNS BACK 3 CLOSED HOUSES

New Orleans, Feb. 13.

E. V. Richards, receiver for Saenger, has handed back the Strand, Stepieland and Liberty, all closed houses to the landlords.

It's a saving of over \$1,000 weekly.

RKO's Palace's 5th Policy Change In Year—Now Playing Straight Pix

Next week with Radio's "Sailor, Be Good," the Palace goes first run, getting RKO's slough pictures downtown. Musie Hall remains the preferred film spot, with the RKO Roxy taking the Hall's product for second run. Mayfair, which may be turned back to Walter Reed, becomes the Strand stepchild and Liberty, after Radio City.

There's a matter of advance vaude bookings for the Palace which will have to be taken care of. Some 10 or 15 acts will be paid or played off in other RKO houses, due to cancellation on short notice. Two weeks' notice is necessary to cancel under the RKO vaude contracts change of policy clause.

By AL GREASON

Reversal of the late January down trend last week brought an advance in the general market amounting to about two points in the industrial index, reviving hope for some sort of a spring price movement upward.

Tomorrow (Wed) marks a milestone in the new year in the division of American Tel. & Tel. The Street seems to have no view on the prospects one way or the other, but whatever the big company does, having it over will be a relief to the speculative community which has been in a near state since the turn of the year. Dividend action by Telephone and Steel preferred have hung over the market since election. One is in the past and the other soon will be. After that it is regarded as probable that the deadlock will be broken. Princeton hopes lie in the fact that the inauguration of the new national administration will be less than three weeks distant, bringing with it the prospect of a Congress and a President allied on the "policy" anyway, it is to be hoped, unified in purpose.

At any rate March 4 will mark the passing of the present Congress and a new dawn.

The time ripe for a seasonal spring price movement anyhow and

(Continued on page 21)

No Capitol Change Because of Loew's Taking Ziegfeld, N.Y.

Loew's will operate the Ziegfeld on the Avenue, New York, under a "Lexington" policy, catering to the semi-swank neighborhood of the fifties same as Loew's Lexington draws from the east side hotels, etc., around the O's. The move is in two or three weeks. Called the Warwick and pay rent by a percentage of the gross.

Deal to operate the Ziegfeld, arranged with the Hearst realty agents, Hubert H. Huerb, does not dictate a change in policy at Loew's Capitol, as reported, with the Cap possibly going to straight sound according to outcome of its negotiations with the Broadway Paramount on policy.

Until current week when gross is up to where it belongs, around \$55,000, the Cap like other Broadway houses has been taking it on the chin due largely to the extensive "curiosity" draft of Radio City. This is not a seasonal demand. Broadway grosses much less in future as it has to date. Along with the Cap, the Paramount this week is getting out of the doldrums.

Friday (17) Capitol brings in Milton Berle and others on its stage unless Ed Wynn and current stage show hold over. Another booking is "Ladies They Talk About" with Barbara Stanwyck, bought from Warners, along with "Show Boat" revue. If not coming in Feb. 24, its date will be March 3.

PA. MGERS. 'SUNDAY' AIM IF BASEBALL OKAYED

Pittsburgh, Feb. 13.

With bill for modification of blue laws to permit Sunday sports in this state passed by House and almost certain to get through Senate, local showmen see the first real obstacle to overcome in their fight for Sunday pictures.

Theatres already organizing for their Sunday fight, expected to reach its head at next session of legislature in 1935.

Record Feb. Frigidity in Mpls. Keeping 'Em Home by the Fireside

Coliseum (PNW) (1,800; 15-25)—**'Call Her Savage'** (Fox) and **'Sherlock Holmes'** (Fox). Big with \$4,000, pace. Last week **'Prosperity'** (MG) slumped some \$2,100.

AUSTRALIA SERVED UP, TOO

Par's Paris Studio on Rental Basis; Kane Out, but May Join Fox Abroad

Paramount has closed production in the Joinville (Paris) studio and will make no more pictures there for the next year at least. Studio is being turned into a renting proposition.

Move means that Robert Kane, head of Par's European production staff, is practically out. His contract has until July to run with no plans made as yet to renew it. According to J. H. Seidelman, Par's foreign chief, just returned from a European survey, Kane promised to supervise the writing of the Joinville studio to a renting studio base, at which time Kane will report back to Paramount's New York home office.

Kane has offers to switch to other companies, most likely of acceptance being a bid to take over Fox's European production.

According to Seidelman Paramount now has 14 finished and unreleased French films on hand. That, plus the American product which will be dubbed in Paris, is enough to carry Paramount in France until February 1934. Therefore the complete stop in production, although a corner of the studio, has been laid out for dubbing purposes and will be used constantly.

Move does not mean, says Seidelman, that Par will not go back into production in six or nine months, but that time will depend entirely on economic conditions as current policy being, in view of the receivership of Paramount-Public among other things, to sit on all financial expenditure.

meantime at least one French independent has already moved into Joinville for production and several others are dickering.

U HOOKS UP ITALY FOR DUBBING, DISTRIBUTION

Rome, Feb. 5.

Universal has completed a distribution deal with Comm. Domenico Musso, who starts building a studio here immediately to handle the pictures. He'll dub them into Italian on his own and then distribute them. Deal is for two years, with an option for three more and calls for a \$70,000 guarantee yearly to U against a percentage. Musso will release any or all U's pictures during that time, with all other details and expenditures up to him.

Musso is new to picture business, though having played about with them in a non-professional capacity.

Louis Marx handled the deal for Universal.

Filming Deep Sea Hunt For Sunken Gold Cargo

The Hague, Feb. 2.

During the Napoleonic wars the British transport schooner *Lancaster* was wrecked off the Dutch coast north of the Zuiderzee. It had about \$1,200,000 of bullion and silver on board. The bulk is still on the bottom of the sea.

Under agreement with Loyds of No cure no pay, two Dutch salvage companies are going to attempt lifting this treasure. Film rights of the enterprise have been obtained by Loet C. Barnstern, distributor for Holland of United Artists at The Hague.

Two Mex. Native-Mades

Mexico City, Feb. 9.

Two more made-in-Mexico talkers have been released here. One is *'El Anonimo'* (The Anonymous), a drama of the medical profession, written and directed by Fernando de Fuentes, former Par exec here, fourth production of National Motion picture Co.

Other, *'Revolucion'* (Revolution), depicting Mexico's two decades of stirring times and dealing with the late Pancho Villa of gory fame, is output of Aztlan Films.

Einstein Kin, Russian, Filming in Far East

Berlin, Feb. 13.

Dr. Marianoff, son-in-law of Prof. Albert Einstein, is taking a film expedition for a commercial film into the Orient. The expedition is for Prometheus Films.

Dr. Marianoff, a Russian, has made pictures in Moscow.

Jap Films

(Continued from page 3)

films which had first runs on its chain: 'Movie Crazy,' 'One Hour With You,' 'Dr. Jekyll and Mr. Hyde,' 'Love Me Tonight,' 'Shanghai Express,' 'Lady and Gent,' 'This Is the Night,' 'Monkey Business,' 'Make Me a Star' and 'Rich Man's Folly.' They are listed in order of business done.

MGM's best five in this order: 'Trader Horn,' 'Mata Hari,' 'Hell Divers,' 'Inspiration' and 'Tarzan.' Year in and year out, Lloyd is the most popular foreign star here. Eileen Dorsch or Garbo ranks next, followed by Chevalier and Bancroft. The expression 'Bankurofuto-talpu,' or 'Bancroft' is popular slang.

The outstanding releases of the Fox chain have been 'The Man Who Came Back,' 'Congorilla,' and 'Over the Hill,' in that order. Other good releases, in order, were 'Delicious,' 'Bad Girl,' 'Transatlantic,' 'Merely Mary Ann,' 'Heartbreak,' 'Yellow Ticket,' and 'Dance Team.' Dunn is probably the Fox outstander. Eileen Lloyd is building up a good following.

Lecturer Out

During the past year houses playing foreign talkers in the big cities have practically abolished the lecturer, the over-the-shoulder boy who used to shout down the screen dialog in order to tell the Japanese audience what was happening. He was a nuisance after talkers came, and he was so loud that the Japanese couldn't hear the picture and the picture was so loud that the Japanese couldn't hear the announcer.

Now about half the foreign films shown have superimposed Japanese titles and the balance are shown with Japanese titles on screens beside the main screen. As this is being used, the Shochiku-Paramount chain is going a step farther and is experimenting with English titles on the side screens when it plays Japanese talkers.

Operation of the so-called controlled Shochiku-Paramount chain has opened the eyes of Japanese theatre operators to many of the abuses which have made the theatre business a load of grief in the past. In the old days the common practice was to have the ticket-taker take the ticket, tear it in two and drop both halves into the box. Only sometimes he didn't tear it, but took it back and the house and audience the girl sell it over again, splitting with her on the profit. Now the tickets are numbered, the customer retains all save one corner, and must show the stub in order to get a seat, and it would take collusion by practically everybody in the theatre in order to pull anything crooked. By running everything on a budget, eliminating the publicity and advertising departments of the individual theatres and cutting out the possibility of 'squeeze' in film-buying, the chain is on a business basis. Other theatre operators are beginning to realize how bad the old plan is and there are rumblings.

GT BUYS FULLER, MONOPOLY SET

214 Theatres Involved—
French and German Semi-Control Not Far Off—
Setback for U. S. Distributors Under—England Has Parallel Tie-up

METRO CHECKMATED

Despite America's experience and present attempt to disentangle it self from amalgamations in a theatre way, the rest of the world is rapidly heading towards theatre monopolies.

Latest instance is in far off Australia where the General Theatre combine has taken on the Fuller chain, making a complete theatre monopoly for that continent. G. T. already had Hoyt, Greater Union, Carroll's and several other circuits, combined some months back.

Combined total in the chain is now 214 theatres.

Fuller's, at one time in legit and vaude, went to pictures about a year or so ago and has been consistently holding out against the combine. Headed by Sir Benjamin Fuller, an old time showman, Fuller's held an important whip, although having less than 50 theatres, because most of the houses were first runs and serious competition.

New Barrier to U. S.

Amalgamation makes the combine even stronger in several important ways. Greater Theatres has been fighting American film companies on block booking and prices, and looked almost ready to capitulate because of lack of product. Fuller's, however, in a private deal, had taken on Metro pictures to fight the combine. Now, the Metro films go to the entire chain and added to Fox, which they have automatically and the British pictures available, makes their fight against U. S. distributors that much stronger.

The same tendency to amalgamate is noticeable also in the theatre in England, where Gaumont-British has bought up everything available and now practically has the field to itself, with the exception of British International and the small Stoll circuit. Now G-B is making definite attempts to get Stoll, with that analogous to Fuller's in Australia (assuming a Stoll holds a few but important key spots).

In France Halk is strengthening its chain in every possible way and is looking for merger possibilities with an idea of once or later controlling the theatre field there, although Pathe-Naton is still plenty strong on its own.

In Germany Ufa has little or no opposition now. Emelka's chain is the only important one here, but Emelka is practically bankrupt and Ufa has offered to take over the Emelka chain of theatres and cutties to pay. 'Hitch is that Ufa doesn't want all the theatres, some of them having leases which are a nuisance, but something is said to be in the wind in the way of a deal.

Nolan for Fox in Aus.

John Nolan left Los Angeles Friday (10) on a trip to Australia, to take charge of the Fox offices there. He will be in charge of all Fox business in that country.

Nolan was formerly with Fox West Coast, having been relieved of his duties there by Herman Wobber.

Czech's Eschew Dialog

Prague, Jan. 30.

'Extasy' is the name of latest Czech film, the work of the native director Machaty. Music by Dr. Bocca.

Acting executor, with Hedy Kiesler and Z. Rogoz, as leads. Photography by Stalich deserves praise. 'Extasy' film contains little dialog.

Germany May Finance Its Native Feature Picture Producers with New Film Bank, Marx as Head

Ere, 'Ere

Hollywood, Feb. 13.

A writer in the London 'Daily Film Center,' writing of the pre-release enthusiasm over 'Cavalcade,' finishes up his article with:

—and now, after hearing of the wonders of 'Cavalcade,' I am all agog to see the opus unspooled.

4 NATIONS POOL FOR NATIVE PICTURES

Prague, Feb. 1.

'Little Entente' has been formed by the four more important Central European countries for film production.

They're Czechoslovakia, Jugoslavia, Poland and Roumania. They'll get together on picture production and release from now on in an attempt to make them strong enough to stand up against other world film powers.

Almost all of this territory has been suffering heavily in a film way since the departure of American film companies from Czechoslovakia and Jugoslavia. These two countries put on heavy contingent and duty laws in an attempt to build up home film industries, with the Americans immediately walking out completely on the theory the markets were too small to bother with the restrictions.

Said in some quarters that Germany is behind the consolidation, but no definite proof of this visible, especially since it is, on the face of it, such a blow against Germany as against the U. S.

Smith, Carew Sponsor Canadian-Made Pix

Victoria, B. C., Feb. 13.

Promotion of a picture production company and studio here is under way by Major Fairbanks Smith, former superintendent of Radio studio in Hollywood. Edwin Carew, Hollywood director, is associated with Smith in the deal, and says he will produce eight features in the new setup.

Pictures will be made under the British quota. Smith says that 61% of the stock will be offered for sale in Victoria, and 49% in the United States.

In the past five years, 12 picture companies have been in the promotion stage between here and Vancouver. None of them has gone past conversation.

Raphaelson to B. I.

Hollywood, Feb. 13.

Samson Raphaelson, now at Paramount, has been engaged by British International Pictures to write a script for the Jeanette MacDonald-Herbert Marshall musical.

Writing must be in England by April 15.

PERFECTION POLICY

Brussels, Feb. 3.

A theatre in Residence Palace, a large block of luxury flats, is to be transformed into a cinema and is being wired for the most modern facilities.

The direction states that it will screen 'only those films which conform to the ideal conception of the cinematographic art.' The seating capacity is 600.

Berlin, Feb. 1.

Governmental finance reconstruction is being arranged here as an aid to the native film industry. For weeks negotiations have been going on between Splo, head organization of the German film trade, and the government, aiming towards a grant of necessary credit, the goal being \$2,500,000.

Idea seems to be to establish a film bank, the head of which is likely to be Konrad Marx, former member of the Ufa board and a German bank director. Proposition is to finance production by the issuance of notes eligible to discount with commercial paper.

This would necessitate a government concession to be obtained from a commission after examination of the applicants. The commission would consist of members of the government, the new film bank, and members of the German film industry, and they would pass on all applications.

Move is made necessary by the shortage of money and decrease in consumption which are crippling German business. Since August 10 leading film companies have gone bankrupt and everybody seems to be under the shadows. The Richard Tauber company, Hegewald Films, Suedfilm, Biograph Film, Meestrop-Opl. Film, Henry Fortin Company, Deutsches Lichtspiel-Syndikat, Reichslika Film and Heroe went into receivership.

Americans

American film companies have stepped in to make pictures locally. Warners arranged for a production of two films, Paramount ordered four and Universal got started on a production plan of its own which calls for pictures. If it weren't for these there would be a serious shortage of pictures.

Under the American stimulus, the local companies have been spurred on. Ufa, which was bankrupt two years ago, has arranged a program of eight pictures; Tobis has formed Europa as a subsidiary distribution company for Suedfilm, Meestrop-Oplid and DLS, all Tobis creditors.

That's not counting the regular Ufa program of 25 feature pictures and several others, but all that won't relieve the straitened situation. On all sides there is a desperate need of money.

The governmental thing is seen as the only possible way out at present.

Figure mentioned as the goal desired, \$2,500,000, may be wrong due to mistake in transmission. It seems a sumptuous figure for the project involved. Ufa's capitalization alone is nearly \$10,000,000.

'Hotel' Disappoints on Gen. English Release

London, Feb. 4.

A surprising reversal occurred this week with the general release of 'Grand Hotel,' on which about \$30,000 was spent on national advertising. It has proved a disappointment to practically every exhibitor. Rental for picture was on a 50-50 basis, whereas the average program picture receives only 25%.

Several reasons suggested. It is due in no small part to the prevailing influenza epidemic.

Mojica Again Home

Hollywood, Feb. 13.

Following completion of the Spanish version of 'Forbidden Melody' at Fox, Jose Mojica will leave for a concert tour in Europe where he is better known for his vocal achievements than by his picture work.

Mojica has been making a brief concert tour on the coast and is coming back for this picture, which will start Thursday (15).

It throbs with every emotion known to the human heart

Again FOX sounds a new note in stories ...rich in sentiment...powerful in theme ...amazing in dramatic surprise. A young doctor just out of college. Tempted on one side by a glamorous flame of a woman, luxury and gaiety to step beyond the law. On the other, his father and his boyhood sweetheart... but a life of sacrifice. A human and revealing view of the family doctor... aimed straight at every heart.



Coming to bolster your business:

SAILOR'S LUCK

JAMES DUNN **SALLY EILERS**
Sammy Cohen Victor Jory

AFTER THE BALL

ESTHER RALSTON **BASIL RATHBONE**
Marie Burke Clifford Heatherly
Gaumont-British Production

PLEASURE CRUISE

GENEVIEVE TOBIN **ROLAND YOUNG**
Herbert Mundin Frank Atkinson
Minna Gombell Ralph Forbes

ZOO IN BUDAPEST

Jesse L. Lasky production
LORETTA YOUNG **GENE RAYMOND**
O. P. HEGGIE

RALPH MORGAN
BOOTS MALLORY

ALEXANDER KIRKLAND

IRENE WARE

From the story "Road to Heaven" by Harry Fried

Directed by John Francis Dillon

One of the FOX CAVALCADE of HITS

EXPLOITATION By Epes W. Sargent

Changing

Recently the Embassy, N. Y. newsworld theatre, put in a new program, whose first effort was to supplement the usual white on black program, which is the main feature. This carried enlargements from the film, news stills or what might be used for illustration matter, and the effect was almost immediate. People who had been passing the house with months with out notice of the unvarying lettered signs were brought to a halt by the new appeal of the new poster. It's all a matter of a change in pace. Soon the new poster will become standard and get less attention. The appeal must be constantly varied, even for a drop-in house, if attention is to be held. Doing nothing is better than doing the same old thing week after week. Even the valence is apt to grow stale if it always is the same type, and the Times Square houses seek to change these, too.

Joint Debate

With the country temporarily out of money, and with no one bidding for any film on the subject, one theatre got a local angle that meant more to the b. o. than any other in the city. The cost was only \$5, which was hung up as the prize in a joint debate between two speakers, one from the Kiwanis. The money went to the club treasury as a donation. Both clubs appointed two speakers to debate the issue, and to decide which would be for and which against the theory. The newspapers took the issue, and each of the four speakers were advertisers, and it overshadowed the film feature that night.

Not Inviting

Economy sometimes is expensive. The other day a couple of showmen went up Broadway on the side of the street opposite the Paramount. There was a gorgeous, not to say gaudy, red, yellow and green false front for a tabloid attraction, and the underside of the marquee was lit with the light. The lobby had been cut down on bulbs and looked like the entrance to a cave.

It largely offset the value of the front, where more juice would have supported the outside show. The lobby invited them in. Possibly no one consciously shied off the Par because the inner lobby was darkened, but it is a fact that certain one was attracted to enter who had not been sold on the idea of attending.

Saving current is important, but there are times when less current is distinctly not a saving.

Getting Them In

Academy of Music, N. Y., recently ran a scheme in which patrons could write their names on a card, and the name was put in a box in the lobby, with the management inviting a certain number to the show. The scheme was generous, a recent program carrying a somewhat similar coupon, good for two tickets, was presented at the box office with the name and address filled in. There is a 10c service charge for the box office's Benefit Fund, which checks the indiscriminate use.

Probably few holders come alone, so it's a form of two for one, and also fattens up the mailing list, which seems to be the important part of a section of the town where removals are frequent.

Dirty Dig

One of the first-run houses is pulling over 'Hello Everybody' with a diet sheet printed on the back. Latter was obtained from the manager's physician and is not of the first variety.

Copy on the other side urged the recipient to come and see Kate Winslet and then decide whether or not to follow the reduction scheme. Sent to all female names on a mail list, and the reminder was put in shops patronized by women.

Nix on Technocracy

Manager who is always looking for a chance to get the house into print got better than a column in the local paper by attacking technocratic craze recently.

His next down was the editor with a protest that technocracy did not in its practical outworkings dispose of human labor, pointing out that while his sound projectors were practically automatic once the machine was started, he was compelled to use two men to operate them, suggesting that a similar development might accrue from other en-

deavors to dispense with manpower. It was a new angle, he was placed in his arguments, and the matter was one of general interest, so he stuck to it. His first theatre was mentioned half a dozen times, and was laid upon the excellence of his sign and the sound of the general suggestion created that the manager knew a lot about the more or less involved subject.

No. 10. Sales return, perhaps, but it keeps the theatre in the public mind.

Counting Dollars

State theatre, N. Y., has been stopping them right on B'way with the time-honored stunt of putting a bowl of silver dollars in a case and letting all and sundry estimate their number. Uses the advertising coins which are accessory on the picture instead of rent money, which may be due to the recent holdup there, but a safer bet from any angle.

Estimate blanks were free for the asking, and during the run of 'Silver Dollar' the silver bowl was taken with pedestrians, leaving time out to fill in their blanks.

Idea is being used in other and less subtle ways. Where a small is smaller there is a good kickoff in counting the coins in a store window, of course, is well provided with advertising for coming pictures unless the stunt is used as an advance, when it should be blown off the day before the picture comes in. All angles considered, this seems to be a better current than coming stunt.

Right or Left Side

Survey by Columbia university purporting to show the generally accepted fact that the right-hand page of a newspaper has a better attention-catching chance than the left-hand page. Plenty of discussion in the papers, but it is to be questioned whether the matter really is that simple. The essential is prominent display will get the first attention on either page, and that does not always mean the largest ad by word of jots. Where a small space will beat any larger part of a page for rent attention if the larger left-hand page is filled up by unimportant material.

A small space set in 10-point lead, with no display other than the house sign, there is no similar space on the page, can kill the most important larger space just because the house sign is a bunch of letters plays all pretty much the same. Does not matter much whether it is on the right or left-hand page.

Petering Out

Those electric window signs spread all over Manhattan and Brooklyn for the old Roxy theatre, which has been petering out \$1 a week for the sign, with half given to the Roxy and the rest to the advertiser. The sign has got two tickets each week to the theatre.

With the clipped price the Roxy coverage is much less, with the 35c Oakleys not meaning so much. In the outlying districts the stores keep the signs, but the entire idea to make their own announcements or take a news photo service for the attraction.

Signs were not put out by the Roxy, but by a concern which has placed similar ones in various other cities in quantities ranging from 500 to 3,000.

Girl Mummy

Edgar Hart of the Rivoli, Toledo, figured that with all but one of the banks closed and no one in funds, his customers were amply supplied with the show. The daily line would react more sharply to some other appeal.

Instead of playing up Karloff in 'The Mummy,' he used a good-looking girl in modern dress and laid her out on a couch with tapers and other trimmings, being careful to stress that it was not dead but reincarnation. All of the sales copy was in the picture, which is apt to be the answer, for the response was excellent.

Program Timer

Hippodrome, N. Y., has one of the latest program stunts yet for lobby work. Large illuminated clock face with hands that move in a circle around the rim, on which is painted the various points of the show; features, shorts, and revues.

When the show opens this rim is moved to show the first show, and just before the end it is swung around to give the time for the next program.

Might, perhaps, be even better to have a clock face with a wheel being changed that section plays out instead of waiting to shift the entire show. Better than the device of time table, which is apt to be too involved with four shows on the day.

Used the Undies

The mat showing a girl in undies sent out in press material by Fox for 'Hot Pepper' came in handy for a tie-up with a local department store's lingerie department. Cut was used in store advertisement and to the first 50 persons buying undies under \$5. The store on Monday was given passes to see 'Hot Pepper.'

Cleaning Up

Ned E. Depinet, of Radio Pictures, is off on a new line. Prepared a nice-looking booklet on the 32-33 product, which is being sent only those exhibitors who have not yet signed a contract. Directed at them, and intimates that if anything has been holding up the deal a direct contact with Depinet himself will get things straightened out. Sent along a prepaid reply envelope, so they would answer.

Just applying exploitation along special lines, but apparently the effort made more after the field force. Depinet took the value of a letter from New York and is cashing in on that.

Money Matched

Birmingham. With everyone wondering just what medium of exchange will be used, E. Technocracy is adopted Alabama made up some fake money.

BEHIND the KEYS

Los Angeles. Walter Kofeldt, former Fox West Coast district manager, who has been managing the Westwood Village in Westwood, has been transferred to the Colorado Springs switching places with Fred Rapoport, formerly manager of the Westwood. Robert C. (F-WC) Pomona, Calif., now supervising Sunkist there. Ed Pierce, managing, is replaced by Stanley W. Kriner.

Los Angeles. Louis Vega transferred to the Lyric (F-WC), Huntington Park, Calif., to manage the Alcazar, at Bell. Henry Skillman goes to the Lyric.

Supervision of Bell has been added to duties of El Peaskey, who also has the duties of the Golden Gate, L. A., and Whittier for F-WC under his wing.

Pittsburgh

Warner State, Washington, Pa., rebuilt to reopen Feb. 22, with film.

Union situation at Ritz straightened out. One stage hand and three bookmen, who were on strike, following notice given to union that they would have to come to these terms or RKO would close house.

Oklahoma City. Adna Avery, former Public Theatre manager, has opened a new theatre in Blackwell, Okla. The Iris theatre at Bonner Springs, Kans., reopened after extensive remodeling.

Edna Avery has opened his new Braymer theatre at Braymer, Mo. The Mainstreet theatre at Warburg, Mo., will open Feb. 16 with Diamond Christopher as manager.

A lone yegman robbed the manager of the Reno theatre, Oklahoma City, of \$400 in cash, Sunday night and made his escape.

Seattle. Red (PNW) at Bremerton came back to the Indians. PNW now has but one house in the navy town, the Riato, which is the main standby.

Seattle. Kelghey & Roscoe looking Post Theatre in Spokane, using other trimmings, being careful to stress that it was not dead but reincarnation. All of the sales copy was in the picture, which is apt to be the answer, for the response was excellent.

Denver. J. W. Davis has leased the Empress at Hugo from Fay Leiber and has installed RCA sound.

Toledo. Closing of the Rivoli leaves Edgar Hart without a desk. He came only last month from San Diego, Cal.

Canton, O. Number of theatres, legitimate, vaude and film houses in eastern and central Ohio have changed hands recently. The new owner of Newton Falls, sold to H. M. Rader; Princess, Fox house at Sylvania, sold to E. W. Wolfe by Mr. and Mrs. Perry sold to Fenray Photoplay Co.; William Hill disposed of his

along the lines suggested by technicians. Instead of dollars, it is in units and kilowatt hours. Units ran as high as 50 and was labeled 'technocracy,' and the first show was the showing of the short on the goody subject.

Real Museum

New Haven. Jack Sanson and Wes Griffin arranged an effective bit of exploitation for 'Wax Museum.' Transferred an actual wax museum from nearby amusement park to theatre lobby and opened house for early morning free inspection.

Aspicious

There seems to be a hint to exhibitors in the stunt being worked by a N. Y. dept. store which put on a sale with a daily change of sponsors. Hooked up to the police, firemen, legion and other organizations with a small amount of cash on its capital day, with the sponsors going for it in a big way.

Some powerful bands or other entertainment, and always there was some representative person to open the doors to the public with the sale with a daily change of sponsors.

Idea is not altogether new to the theatres, but the idea of a changing sponsor daily is something else again, and can be used to give an additional punch to the idea.

BEHIND the KEYS

Interest in opera house at Loveland and W. H. H. Stand at Miss F. W. Muen. Cort O. House at Bellefontaine sold to the Cort Theatre Co. by Lee Jones.

Seattle. Jack Sampson joins publicity staff of Hamrick group, with Ted Champion, adv. mgr., coming from former Orpheum staff here. All adv. for the group, including Portland, and Tacoma, now called the Music Box.

Los Angeles. Lester Fountain takes over management of the West Coast (F-WC) Santa Ana, in addition to the Broadway (F-WC) and replaces Eddie Graham at the West Coast.

Los Angeles

Latest Fox-West Coast managerial shakeup in Southern California has the veteran J. R. Newman out, after a dozen years with the company. Newman, recently shifted from Long Beach to supervision of Baker's, has been replaced by Robert Frenzel.

Lewis Harris replaces Dick Pritchard as he replaces Dick Monica, with the latter going to the Highlands, Redlands, replacing William Murphy. George Angelich, for many years at the Bakersfield Bakersfield, also has been shifted to the Hippodrome, Taft, with Nat Blank from the Alcazar, replacing in Bakersfield. Angelich takes over the duties of Warren Burrows, unassigned. Charles Wuerz has been made manager of the Granada, Ontario, Calif.

Syracuse, N. Y. Leo Miller, formerly with Public in New York and Scranton, is set to succeed H. E. Thompson as boss of the new New York City Theatre Corporation, with headquarters in this city.

Ed E. Eggleston, formerly chief usher, is the new assistant to Andrew Roy, Paramount manager. Eggleston's promotion followed the departure of T. E. Anderson, called to Birmingham, Ala., by the critical illness of his father.

San Francisco. C. D. 'Mike' Garrity gets American Joe, featuring Bob Pearson. Cliff Morris, National Woodland, succeeding William Cornwall.

Dan Markowitz has named Bob Hazel manager of his Embassy, reopened last week.

New Haven. Recent changes announced by local Arthur Heuser: E. Marshall Taylor to Springfield as div. mgr. of Poll and Fox. Bobby Hart succeeds Chas. Benson as mgr. of the Hartford.

George French out as mgr. Maestric, Bridgeport with L. H. Lewis French, transferred from Lyric to Success.

A. Weir follows Lewis into Lyric, which goes into new grind policy at 10c a seat.

Chas. Trilly out as asst. mgr. Palace, New Haven with Billy Edler, who is now in charge of the main office taken over by Phil Capozzi.

Wynn's Street Parade

Ed Wynn did his grand street parade by night on the day of his date at the Capitol Friday. He was impersonated by a double who was not even a close look-alike. People besieged him for autographs, while he was waiting for the line to start. Parade was from B'way and 40th to the theatre at 91st and was formed of two bands, fire apparatus, a line of Texaco trucks bannared with the Capitol emblem and a service staff. The motorized portion of the parade covered Broadway from the Battery to Columbus Circle, the others falling into line to cover the Times Sq. section. Oil companies and the theatre co-operated with credit in each other's newspaper ads, lobby display and other trappings, and Maj. Bowes thru and thru the theatre. It was the biggest opening there since Al Jolson went in some years ago.

Plays Radio

Winnipeg. John Fiddes was told he was crazy to play Seth Parker's picture, but he didn't care. John dug up a mixed quartet and held it along old-time numbers, backed by a violin and a chorus of hair sofas and so on, and put the picture over to a big success.

He did the same with Ames' 'Andy's picture, 'Check and D. Check.' Stage show with radio features, and interesting the stars; and cleaned up. Another stunt of Fiddes was a tie-up with Mabel Harbour, gold medal elocutionist, giving a recitation of the stanzas to the best kid elocutionists on Saturday afternoon contests, which passed off with a flourish with Miss Harbour is the prize. Contests are in three group ages—children, young people and adults. Fiddes has the College, a paying suburban house in North Winnipeg.

Beer? Sure!

Pittsburgh. Through a tie-up with the Fort Pitt Brewing Company here, Penn is dishing out beer and pretzels this week from an old fashioned bar in the lobby. It's an experiment to give the beer scholars. Durante comedy, 'What No Beer?' which opens here Friday (17).

He has a right to get a give-away, the Penn now stands on the site of Pittsburgh's famous old Anderson Hotel, and the bartender Mike Gilroy hired to dispense the beer is the same fellow who for 21 years tended bar at the Anderson Hotel, and was on duty 100 customers called him by his first name.

Additional stunt for picture was the giving of Durante's personal messages to the local movie critics on his way from the coast to New York, and the giving of a Brown and Henderson's 'Strife Me Pink'.

Too Baw!

It may be too bawdy for some spots, but in a town where they like it rough a cleanup was made for 'They Just Had to Get Married' and 'The Girl Who Came to Supper.' Trio consisted of a girl, sheepish looking boy and determined looking girl, who were the stars of the picture. Man carried a shotgun under his arm, and the only advertising was the title of the picture on the back of the picture on the wall.

There seems to be something funny to most people in shotgun marriages; perhaps due to the recent gush of comic mag, and the trio elicited a broad grin, which helped sell the comedy idea of the picture.

It would not have hurt any had they stopped to sing a hillbilly song now and then.

Poor Sample

Piping parts of the show or other material to the loudspeaker for a better effect in connection with the couple of weeks ago a drop-in house in New York had the bright idea of putting the character of the monologist to the lobby. To offset the noise of street traffic the amplification was rather high.

It was a mistake, for who were apparently headed for the box office paused when the woman grasped the second man and said, 'I'm here, Harry,' she urged. 'The sound must be terrible.'

Just how many had the same reaction in connection with the raspy amplification in the lobby is no good advertisement for a sound effect, but it is a fact that they should be monitored carefully.

Window Magic

Manager of a city theatre told the local unemployment committee that in case a copper plate engraver came looking for a job he could give the engraver a couple of dollars. He noted the request, wondering what a theatre could do with an engraver.

(Continued on page 23)

THE *Paramount-Liberty* MAGAZINE ALL-STAR STORY
BY TEN OF THE WORLD'S GREATEST AUTHORS

5,000,000 LIBERTY READERS
ARE WAITING TO SEE IT!

The Woman Accused

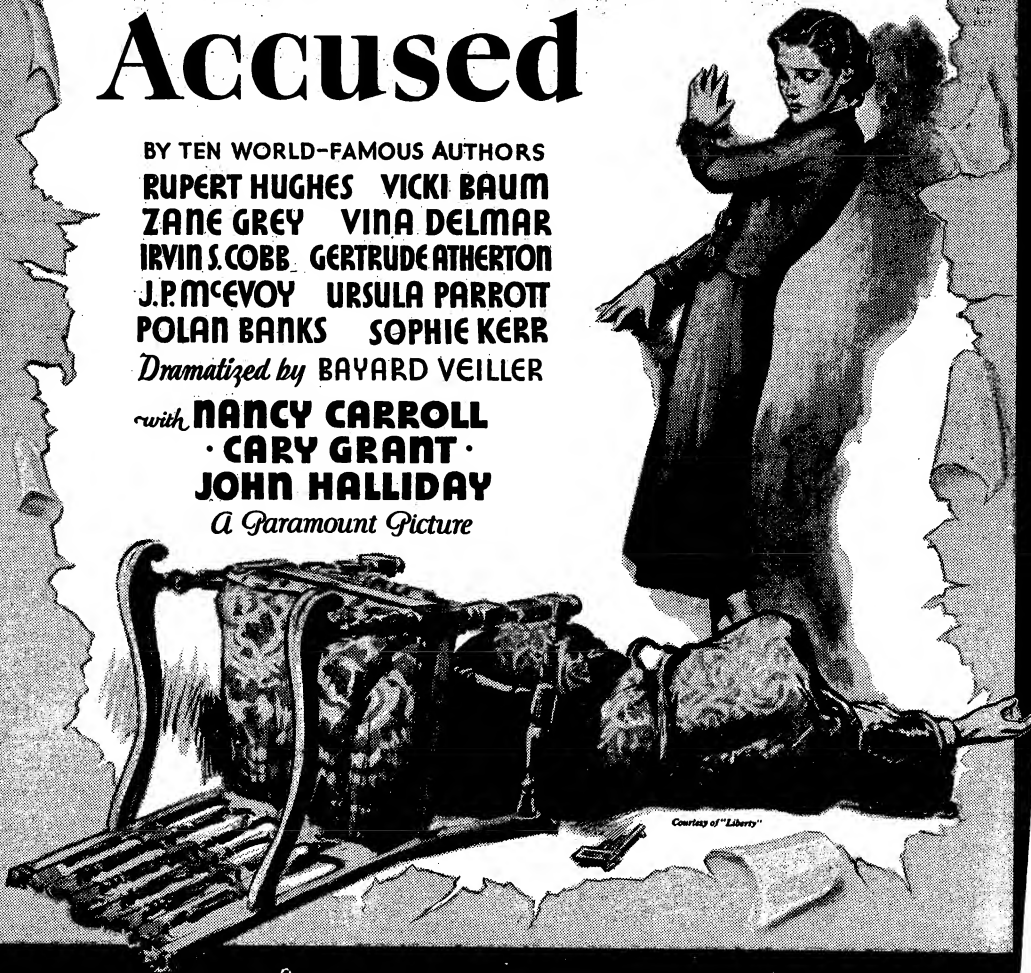
BY TEN WORLD-FAMOUS AUTHORS

RUPERT HUGHES VICKI BAUM
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POLAN BANKS SOPHIE KERR

Dramatized by BAYARD VEILLER

with **NANCY CARROLL**
CARY GRANT
JOHN HALLIDAY

A Paramount Picture



Courtesy of "Liberty"

Going Places

By Cecelia Ager

The Elemental Lil
No-day can say anything of Mae West that she doesn't say first—and better. 'I'm one of the finest women that ever walked the streets,' she introduces herself in 'She Done Her Wrong' and thus sums up the whole story. She is the whole show, too, commands every situation, every scene, with her magnificently lazy technique. She's a gal who knows just what she's got, who knows just how to make every bit of it mean yet a little bit more. Whatever she says, the way she says it but skims the surface of its deeper intent, whatever she does is only the preface to what she's going to do. She's the dynamo that supplies the power of suggestion.

Unpolished in the costumes of the '30s, Miss West photographs a lush series of good gaudy pictures for brewery calendars. Ostensibly placed to stage the least salacious, wasteful to choose a belle a little less conscientious. Billowing bosom, expressive derriere, just miss burning their eloquent seams. Miss West is a bloom of a girl, a vitality, that accents the confident glint in her eyes, that stresses her beckoning lips. The whole ensemble amiable, ripe and generous, a fitting setting for the ease with which the world's most persuasive hips. Eyes, mouth, voice announce Miss West has traveled; her nimble lips tell that final fillip that makes it a proclamation. Miss West is a thorough performer, good to the last undulation.

To emphasize her own heavy elements, nature, there is Rochelle Hudson to represent timorous, inexperienced maidenhood; Rafaela Ottaviano to show how different serious wickedness is. Miss West, with a photograph appropriately pretty little flower, Miss Ottaviano a base, jealous cat. Nobody can buck up against Miss West in 'She Done Her Wrong'—it's an unassailable combination of showmanship, timing, humor—all wrapped up with a load of what she herself describes mysteriously as 'that certain element.'

From 'Cynara' to 'No Beer'

Brave little Phyllis Barry pauses a moment before the sudsy whirlpool of 'What, No Beer,' closes her eyes, takes a deep breath, and then, with a slight shudder plunges. She takes a sound trouncing, poor child, but she's game. It's quite a different set-up from her last picture, 'Cynara,' where she was a flapper and gentle, and it doesn't seem fair after giving such a true and difficult performance there, to have now to become embroiled in such a sordid physical fight.

A job's a job, however. This one demands muscular fitness instead of emotional expression. It doesn't really matter what she does, but Barry wears her how well they fit, when they're only there to be torn off again. The basis of her costuming is a black lace chemise, a standard uniform of diaphanous heroines. Miss Barry is a little bit at ease in hers. She's much more confident in a black velvet evening sheath with a bunch of black feathers curled over one shoulder. Too, she's prettier, more adept at make-up and coiffure than in 'Cynara.' The mass of dark ringlets over her head in 'What, No Beer' intensifies the pliancy of her personality. A pity nobody takes a rough house heroine seriously.

What! Roxettes Waver!
Anarchy stole into the ranks of the RKO Roxettes Friday night, broke their unity of purpose, smashed their oneness of movement, exposed them as plain human beings with heels of clay. It got them just as they lined up on top of the full stage stairs for the finale, it broke the forces of a warring line, it actually induced one of them to strike out on her own at the head of the striders while her sisters marched irresolutely down with the rest. The mantle of greatness slipped from the shoulders of the Roxettes and fell upon the audience. Whosoever shall encounter confusion in the ranks of the Roxettes before a watcher at a miracle. The audience Friday night will be heroes to their friends for weeks. They saw something that couldn't be suppressed.

The Roxettes were all dressed up in their best gold pants, their high orange boots, their long orange gloves, their shining helmets with long black plumes. The whole was playing a march and everybody knows how martial music gets

the Roxettes. Came the incredible indecision.

That Friday night audience beheld a sight not given to many men, a sight, however, despite the distinction it bestowed upon the onlookers—they yearned deeply not to see.

Speakeasy to Greek Temple

The Music Hall's young ladies find themselves in a lot of strange place, the women, who had an opening ballet danced before a perspective set that switches the audience backstage, a Roxette routine wherein the girls sit on high stools before a gigantic speakeasy bar and gaze at their reflection in the mirror, reflections that are really real live copy-cattings Roxettes, and the finale that takes place under a Grecian temple twirling in a grove of slender birch trees. They set around, these girls, but never nonplussed no matter where they

Of the special super artistes, Patricia Bowman in wisps of pastel tulle, neath which her graceful legs are unveiled over but not entirely concealed, in the costume designer's pet this week, Eleanor Powell must give her delicate taps in silver fringed leotards, high silver hat and gaudy, although pylvans lend to her already smart postures much more chic.

The ballet corps, in their conventional white net ballet skirts with heart-shaped bodices, fare better, astorically than the Roxettes, whose bright blue nets and slouch hats a timely tribute to the Detroit maim to make the thing more interesting than just men's clothes on feminine figures.

Hostessing as Career

There is no finer career builder for a young girl than the hostessing. 'Child of Manhattan' points out, than dance hall hostessing. It teaches a girl instinctively to smell out a millionaire lurking among the motley throng. It gives her the know-work for resisting his initial advances the lighter, to ensure him the next time.

For the hostessing her the mundane details of the origin of little babies. It gives her the good judgment to refuse \$100,000 per year alimony, thereby so impressing her husband with her nobility of soul that he eagerly remarries her and presents her with full title to his name and rights to his fortune—which make the money good no noise, spend but a mighty handout. Most important of all, it shows a young lady that nothing so attracts a well born millionaire as a Greenpoint accent.

Nancy Carroll has been chosen to exemplify the splendid results accruing from 10 cents a dance. Watching her, parents might do well to consider the fact that her daughters out of finishing schools and put them where they can achieve the same husband-matching ends ever so much more quickly. Miss Carroll doesn't have to lift a finger to assure the proper culmination of her romance, she knows nothing of the tormenting uncertainties more sheltered maidens suffer.

Miss Carroll, for Child of Manhattan, has abandoned the heavy stylized make-ups that have lately disgraced her fancy, allowing her natural prettiness to flower again without the disconcerting overlay of a mystic, groping-for-understanding mask. Fine clothes come to her as she's tied her millionaires, velvets with cowls of ermine, white suits head with white fox, but she still is prettier in her little dark suit with the black and white authority and white frills at the throat. Simplicity of line and materials do best for her figure and her wide eyed young face.

'Laugh Parade' As Tab

The Capitol, in presenting a condensed version of 'The Laugh Parade,' leaves out nothing that might make a revue addict pout. Elsa Esel has shiny blonde hair and ostrich feathers on her blue crepe dress. She speaks with a naughty foreign accent, sings soprano, walks back and forth during her duets, flashes her eyes, and behaves like a frightful charmer.

Frieda Adler says a word or two

In the sketches, smiles enthusiastically, and gets her name on the screen in big type for it. She also has a chaste crepe dress with a short draped cape belted in red fox.

The line-up of 24 girls do the snake-hips and torso-toss in high yaller make-up, frizzy black wigs and painted carmine gaudy dresses whose up-in-front, down-in-back, tiered skirts remind the audience what an unbecoming line that used to be. They also dance prettily in short silver gowns, pleated into white Puritan collars worn with high blue boots, and then the curtains part to show the showgirls draped on huge balloons in bubbles in diaphanous white long skirts swaying gracefully about. That is the flash number.

For the finale, the whole company goes on parade. The line-ups in the patterned John Barrymore and boots, with huge black drum major headresses weighing them down. The show girls copy their costumes, only in white. The troupe has to execute military maneuvers, but the dance-director has wisely seen to it that the showgirls have only to keep their distance from one another, so the more complex might confuse them.

The Di Gatanos, previously, have done vehement dance in which the girl, lithe and brave, is frequently held aloft by the showgirls in a beige crepe dress, then tossed through a paper mirror over the set's bar for a thrilling finish. It's a bit in the best addition, and a good generous slice of it too.

Myrna Loy's New Eminence

In 'Animal Kingdom,' Myrna Loy made her scorchers at their words. From a ten-twenty-thirty-sinking Oriental, she suddenly sprang forth full blown, a civilized intelligent young woman. It was a startling transformation. Now comes 'Topaze' to prove that Miss Loy was not, as she had hoped it out, just playing Trilby to director E. H. Griffith's Svengali. There's a new Myrna Loy, self-created, progressively perfecting the details of her new incarnation.

She realizes, now, for instance, that she had better not try to match the expert carryings-on of a cast peppered with John Barrymore, Reginald Mason and Jobyna Howland. She has become aware that maybe she has limitations. Not that she continues to improve as steadily, but nevertheless she's got them right now. So she remains very quiet, listens carefully and observes the exquisite tricks of the star. It isn't long before people begin to notice her, conducting herself so unobtrusively. She must be a deep one, that well behaved girl, then, because she's so good, she must well from some profound inner spring.

Even Miss Loy's personal style has changed ahead. Before her miraculous change, she had seized the opportunity afforded her in the role of a French mistress to go clanking around in cloth of gold and ermine. Now she shows she confines herself to the simple elegance of a truly dangerous woman, and smashes over a black and white ensemble whose chic stylized outline is a far cry from the ermine jacket, and pert little white toque

Arthur Takes Fox-Brooklyn

Starts Operating It Feb. 17 with 50c Top—Also Has Old Roxy

Harry Arthur has acquired the operating supervision of the Fox-Brooklyn, commencing Friday (17). Arthur's other operating deal concerns the old Roxy. Both are run by recent times. There are in addition, to Arthur's present operation of the Fox-Poll circuit. In New England, also in reincarnation.

At the old Roxy, Fanchon and Marco will head the production line. Arthur's present operation of the Fox-Poll circuit. In New England, also in reincarnation.

There isn't any doubt but that the Fox-Brooklyn will undergo complete change in administration under the Arthur wing. The house has been in an uncertain shape for

High Rentals, % Demands, Leave MG 50% Unsold; Other Majors Reach Quotas, but Revenue Tobboggans

would have been her undoing in her fancy days.

Miss Loy has become sensitive to her own interesting. Moving in 'Topaze,' amidst interiors that express cultivated taste and a flair for genuine decorative idea, her personality undergoes a subtle adjustment. She is a girl in a fit chateau for its unusually smart surroundings. The all white drawing room of her apartment, with light blue and white, it is becoming, combines period furniture with the stark outlines of modern pieces, welds them into a charming room by unity of color, fine judgment of selection, aesthetically balanced grouping.

Heroine Amnesia Victim

Madge Evans is a fortunate girl, and that's because she's such a very nice one. She's fortunate in 'Hallelujah I'm a Bum'—for not only Frank Morgan, but Al Jolson is made out of her. Because she's such a nice girl, the story arranges for her to have amnesia, so she can return their adoration—each in turn. When she's got a memory, she loves Mr. Morgan. When she's lost it, she loves Mr. Jolson. It would never do for a nice girl to be a two-timer, and a nice girl couldn't fail to find boys. Mr. Jolson is so charming, if it seems a little mixed up, that's because the rewards of virtue have been absent from the screen for such a long time that hardly anyone recognizes them any more.

Being true blue, regular and wholesome takes up so much of a nice girl's time that she has very little energy left for the less worthy pursuits—of style, for instance. Miss Evans pauses long enough in her devotions to right to fix herself up with a flattering expert make-up that realizes what fine, frank eyes she has, but that's all the attention she can spare for vanity.

Her clothes are neat, of course, and ladylike, but fair is the shallow province of hussies. Miss Evans has a couple of decent suits that will do very nicely, and a light satin one-piece dress for times when she's expected to be a little seductive. That satin dress just proves that nice girls really ought to stay in their own backyard. They don't desperately in several places that it becomes a little embarrassing. Oftentimes nice girls are that way because their figures don't give them any choice.

Writers Again On 'Humor'

Frank Butler and Claude Binyon are back on the staff of 'College Humor' at Paramount. Writing team taken off that script for a partial rewrite on 'Dead End' when trouble developed on the latter story.

High rentals and guarantees demanded for product during the early months of the current selling season finds Metro, alone among the major distribs, with more than 50% of the '33-34 sales as yet unclosed. During the last few weeks somewhat lower figures have been quoted by the company's film salesmen, but heads of most Metro exchanges admit they haven't reached first base so far.

Exhibts, mostly Indies, and some of the smaller circuits, have turned down Metro's demands for 50-50 terms on 'Grand Hotel,' and the 40% demanded for 'Strange Interlude.' Average percentage asked for other product has been around 30% and 45%, also now scoring off prospects.

With the exception of Metro, virtually every other distributing organization has practically wound up its selling season, a few of the eastern houses still in several instances while volume has been ok, gross results have not been able to compare with recent years.

Exchange managers report collections have been improved, operations in isolated instances where continued depress conditions have reduced b. o. takes to their lowest ebb. Most of the major distributing companies are collecting daily for film rentals, particularly from Paramount Public and RKO houses now in resultship.

'Supernatural' Set

Hollywood, Feb. 15.

Halperin Bros., 'Supernatural' goes into production at Paramount Thursday (16) with Victor Harbord directing.

Cast will include Carole Lombard, Randolph Scott, Kenney Taylor, William Farnham, H. B. Warner and Beryl Mercer.

Schneider in Yuma

Louis E. Schneider, until recently operating assistant to Sam Dombow in Public, left last week for Yuma, Ariz. to take over two houses there, Lyric and Yuma.

Public turned over these two houses to Schneider as a result of the breakdown of the operating staff at New York.

Yuma is exactly where Louis wanted to go.

Studio Placements

Edmund Brees, Bela Lugosi, Franklyn Pangborn, Harrison Green, 'International House,' Par.

H. B. Warner, Alan Dinehart, Carole Lombard, Kent Taylor, Randolph Scott, 'Supernatural,' Halperin Bros. for Par.

Robert Taylor, Hedda Hopper, Inez Palange, 'Pilgrimage,' Fox. Tiny Sanford, Elsie Court, Elmer Grey, 'Handi-Fanti,' House of 'Warriors,' Fox.

Teve Lavlor, Irene Homer, 'Warrior's Husband,' Fox. Marie Tottenham, 'Peg o' My Heart,' Metro.

Dorothy Burgess, Frank Albertson, Franklin Pangborn, 'Nash Beauty,' Bert Roach, Arthur Hoyt, Ethel Wales, Marjorie Beebe, Gay Seabrook, William V. Mong, 'Easy Millions,' Ralph Lee.

Benita Hume, Douglas Walton, Phillips Holmes, Colin Clive, Lionel Barrymore, Lewis Stone, Elizabeth Allen, 'Service,' Metro.

Christian Rub, 'Kiss in the Mirror,' U. David Manners, 'Warrior's Husband,' Fox.

Nell Hamilton, Paul Hurst, 'Public Enemy,' Metro. McJeatic, Dead Reckoning,' Par.

Richard Arlen, Jean Herscholt, Charles Bickford, 'Legal Crime,' Par. Charles Vidor as assistant to Bayard Veller, Par.

Stuart Walter, Mitchell Lelien to co-direct 'Eagle and the Hawk,' Par.

**Give
them**

HELL

BELOW!

Have you heard the grand and glorious news?
Just previewed on the Coast! Bigger than "Hell
Divers"! M-G-M's next Big Bomb-shell. Whoopee!

(you just can't hold those gosh darned M-G-M fellers!)

Drop From \$270,000 to \$100,000 Rent For Mayfair May Be N.G.'d by RKO

Walter Reade has organized an RKO landlords' committee, which makes it seem RKO has decided to turn back the Mayfair on Broadway to Reade.

When first approached, Reade refused to grant RKO any substantial readjustment in the Mayfair's rent. Since RKO receivership, Reade is said to have offered a reduction from the present Mayfair rent of \$270,000 annually to \$100,000.

When the turn-back may occur isn't known. In view of the complicated negotiations which RKO was compelled to enter into with Reade, the theatre people are said to feel hesitant about continuing to operate the Mayfair on any basis. They might avoid situations between the Palace and the Mayfair.

Palace, Broadway, is still one of RKO's major headquarters. This house is partly owned by Martin Beck through a stock interest, and for the past year Beck has been the principal operating voice in the theatre. The RKO theatre people apparently feel that as long as Beck wants to run the spot, they are willing to let him do so. Beck's latest idea, and which was accepted by the theatre management, to turn the Palace into a subsequent run picture house, apparently dooms the Mayfair affiliation with RKO.

OLMSTEAD ON CAMPAIGN FOR ALL PAR PICTURES

Ed Olmstead left New York Friday (10) for Hollywood to take up a post at the Paramount studio in supervision of a nationwide campaign on Par pictures direct with theatres. A week ago Olmstead was dropped by Public in its sweep across the payroll. He had been an advertising-operating contact representative, along with John and Robert Burt, the latter contacting all Public houses. Shift to the Par studio campaign category is largely as a result of Olmstead's wide theatre experience.

Burt is now made necessary by Mayer's department at h.o. on press books and Smith may be also retained by Mayer.

Olmstead came into Public from the Famous Players organization when Public was formed.

Par's Busy February

Hollywood, Feb. 13. Current Paramount schedule calls for the busiest February production month. With seven pictures now in state calls for five more to start by Feb. 20.

Starting (15) will be 'Super-natural' (Halperins), 'Bedfellows' (International), 'House of Five Days' later starts on 'Eagle and the Hawk' and 'Grasshoppers', the Marx Brothers' pic.

Of the seven now in production all but one, 'Muester' in the Zoo, will carry past Feb. 20.

LEWIN STICKS TO METRO

Given Leave for European Vacation—Upset Over 'Out' Reports

Al Lewin, Metro associate producer, and assistant with Irving Thalberg for eight years, sailed Friday (10) on the 'Paris' with his wife for a European vacation, receiving an eight weeks' leave from the studio with pay, made necessary by overwork. Lewin is still with the Metro organization and any report of his leaving MGM is officially denied all around. Lewin couldn't be released before settling 'Soviet' which goes into work momentarily under Frank Capra's direction. With Thalberg continued the 'Muester' (by Jules Furthmann) and everything was all set, the leave was made possible because Lewin's overworked physical condition required it. Howard Hawks will pinch-hit for Lewin. 'Soviet' until latter return in April.

In view of Lewin's record with 'Smilin' Thru' and 'The Guardsmen', plus 'Redheaded Woman' which created a new star for the studio, and the fact that he supervised 'RKO' seemed much upset about the 'out' reports, concerning Lewin, as the associate producer was.

New Fox Deal in Aug.

Fox will distribute all current World Wide product, about 50 features with 10 still to be made.

A new deal will have to be made in August. Arrangement for the present was made, it is understood, because of Educational's relations with WW prior to using Fox distribution channels and abandoning its own exchanges.

CROWD OF RKO EMPLOYEES OUT

Coincident with notices to be taken 80 and 90 people in the RKO home office, certain executives and personnel were transferred from the RKO to the Orpheum payroll, among them B. Blumberg and his divisions publicity head, John Joseph. RKO is under an equity receivership, while Orpheum is in bankruptcy. Martin Beck remains on payroll.

Notices given out in RKO are effective Saturday (21). This differs from the sweep in Public which came suddenly for over 100 persons and was effective within a day or two.

In addition to execs dropped by RKO, headed by George Godfrey, vaude booker, and D. P. Canavan, head of maintenance, minor personnel was lopped off wherever it could be stood. Canavan was shifted to the Radio City theatres in charge of maintenance at about the same time the number of RKO watchmen was cut from five to three.

In wholesale firing at RKO, no departments other than those connected with the theatres and booking (films and vaude), were affected. Radio Pictures remains untouched.

Execs not previously reported, who also got notices is Bruce Powell, heading the merchandising department.

Hollywood Fete for Quarter Century of Pix

Hollywood, Feb. 13. The city will celebrate its 25 years as the home of pictures in March, a week's fete and pageant now being promoted by Harry Sugarman, manager of F-WC Egyptian here, and Arthur Shirley, English actor and producer.

Boulevard merchants have indicated a willingness to participate, with the studios now being approached for co-operation. Celebrating the week will be a parade of floats, and the cutting of a huge birthday cake topped by 25 electrically lighted candles.

As a part of the observance, early pictures—including the Johnny Bunny comedies and others—will be revived. Spotted along the boulevard also will be two of the old nickelodeon type of show.

Monogram Plans Cash-In On Bow Name in Bell Pix

Hollywood, Feb. 13. Cashing in on the publicity accorded Rex Bell as Clara Bow's husband, Monogram is figuring on starring him for the 1933-34 program in a series of action dramas aimed for first or second run houses. In the past, he has appeared almost exclusively in westerns.

Bell and Miss Bow are due in New York from Paris Wednesday (15), with the former returning to Hollywood by next Sunday (19). He has three westerns to do on his present Monogram contract.

Ace Berry Reappointed

Indianapolis, Feb. 13. Ace Berry, manager of the Indiana and Ohio theatres for several years, has been reappointed to that post succeeding Jack Roth. Berry recently has been field manager for the RKO Corp.

Von Sternberg Due Back

Josef Von Sternberg is due back in the U. S. again within the next couple weeks.

From reports abroad he has changed his mind about making pictures there. He has been studying foreign production.

CATLETT BANKRUPTCY TOPS FILM MOB SUITS

Los Angeles, Feb. 13. Voluntary bankruptcy petition of Walter Catlett, in debt \$11,976, headed the list of legal actions involving film people in Los Angeles courts last week. Bankruptcy petition was filed by Catlett two years ago, but was later withdrawn at his request.

Among liabilities listed by the actor are Joyce & Selznick, \$450; Lee Francis, \$150; Income tax, \$3,500; Conly & Morrison, \$1,200; alimony, \$1,125; Frank Fay, \$200, and Wheeler and Woolsey, \$100 each.

Suing Leslie Fenton for \$10,463 commission and alleged breach of contract, Phil Terg, agent, was awarded \$13,800 for an unpaid fee in Superior court. The actor is now in Europe.

Other suits are that of Fred K. Hawkins against the F-WC Ritz, L. A., for \$15,000 for a retained ankle alleged to have been caused when he tripped on the theatre's carpet; National Theatre Supply Co., Inc., Theatre Equipment Acceptance Corp. is suing C. W. Young, Glendale theatre operator, for \$2,400, alleging unlawful detainer of equipment.

Par's P. A. Reorganization

Reorganization of the Paramount public publicity-advertising department is expected following the resignation Saturday (11) of Jack Hess, with the company a year in charge of advertising under Arthur Mayer. Hess' notice is effective Saturday (26). He has other offers under consideration.

Mayer up to yesterday (Monday) would say nothing about any proposed changes.

It is understood Bill Danziger will move into the Hess post over advertising, with someone else placed in charge of press books. This may be John Smith, veteran advertising and contracting exec with Public, who recently had been one of the theatre contact representatives.

Smith went off the Public payroll in the big recent sweep, along with Ed Olmstead and Rodney Bunn. Latter is already in Mayer's department in a general advertising capacity.

Hess came into Public last spring from RKO. He had previously been with RKO in Chicago and also with Marks Bros. out there.

Knocking the Sup Out of Supers

Only Studio Bosses Supreme in Eyes of Many Directors

Hollywood, Feb. 13. Gradual downfall of the supervisory system in picture production has half the contracted directors at major studios working on their own with the exception of front office conferences when they get in a jam.

Warners probably give its directors more of a free hand once production has started than any other studio. However, Metro has half a dozen directors who go about their business with a minimum of production advice.

On the WB lot, Darryl Zanuck sits in on all conferences during production with Hal Wallis, Henry Blake and Ray Griffith acting as the go-betweens, each having the title of supervisor. Roy Del Ruth and Mervyn LeRoy have more or less of a free hand in their pictures, immediate supervision being at a minimum with the duo. George Arliss among the stars is in a like position.

At Metro, Howard Hawks and Sidney Franklin have producer-

F&M Buys Out Fox-WC 50% Share In Big Producing Firm—Independent

Like Own—Only Tenant

Hollywood, Feb. 13. Ralph Luxie, owner of International Like, is the only producer left on the rental lot. George W. Weeks' Mayfair left for Metropolitan last week, and Phil Goldstein's Majestic to Universal two weeks ago.

Like put 'Easy Millions' into production today, with Fred Newmeyer directing.

Newsreel Houses in Trouble Trying to Keep Up 25c Draw

With admissions of a quarter, and even less, for shows two and three times as long, Broadway's two all-newsreel theatres are admittedly finding it difficult to keep to the 25 cents standard.

The Luxer as well as the Embassy is now going in for special exploitation. Luxer always went in for heavier marqueeing, not being content with just advertising the name and price in lights.

Embassy, while adhering to the original policy of keeping Fox on the one side and Hearst on the other in bulbs, is using magnified tab illustrations and art drawings to furnish the eye attractor in the lobby and around the box office.

Saturday attendance at the two houses remain about the same, fair, but considerable of the mid-week business is reported to be not so good.

Extra Work Drops

Hollywood, Feb. 13. Slight slump in studio placements last week with the amount of money spent for extras going even lower, due to large number of \$3 people used. Total for the week was \$5,059.

Biggest day was Feb. 9 and biggest set was on (10) at Columbia where 410 spectators were used for 'Murder of the Circus Queen.'

Nelson's Shorts

Jack W. S. Nelson, former exchange manager here for Educational, has formed Borden Picture Corp., with headquarters at Metropolitan studios.

He will make a series of educational shorts, and has assembled footage taken in Kentucky for his first, 'Trapping Kentucky Moonshiners.'

Knocking the Sup Out of Supers

Only Studio Bosses Supreme in Eyes of Many Directors

director titles and are responsible only to Louis B. Mayer. Clarence Brown, Robert Leonard, George Hill and Sam Wood have limited supervision.

Another Trio on Own William K. Howard, Frank Borzage and John Ford take orders from the front office at Fox with direct supervision being practically out for the trio.

On the Paramount lot, Ernst Lubitsch, Rouben Mamoulian and, before he resigned, Joseph Von Sternberg go their merry way without a boss except the studio head.

John Stahl and James Whale at Universal are both allowed to complete today's picture with but little advice from headquarters. Lethdown of supervision is mostly in the case of established directors who have made a rep for bringing in pictures with a minimum of trouble. However, it has been marked in the past few months with those directors mentioned getting more leeway in transferring their studios to the screen.

Fanchon & Marco during the past week acquired a 100% ownership of F. & M. Inc. by purchasing Fox West Coast's 50% interest in the stage show company for around \$1,500,000.

This does not mean that F. & M. have otherwise severed with F-WC. The two will continue in a booking affiliation. Besides buying full control of the company, Fanchon & Marco secured additionally an exclusive booking arrangement with Fox West Coast for five years.

With the purchase of Fox West Coast's interest, Fanchon & Marco becomes independent. Firm is now unfettered by any theatre company control as was exercised in part by F-WC. The buy also eliminates Fox Films from the F. & M. concern. This Fox films connection came through Fox's 100% ownership of F.

The new F. & M. set-up, F-WC will have but one board representative. This may be Charles Skouras, latter is the active theatre operator for Fox West Coast.

Deal was started and completed in New York. Marco has been east for several weeks. Negotiations were completed after Charles Skouras came on from his position here by his brother, Spyros, head of all Skouras theatre operations.

Six-Year Partners The dissolution marks the termination of a 4-year partnership between the companies, the severing their financial co-responsibility. The two firms write final to that earlier partnership agreement which was renewed only a year or so ago. Fanchon & Marco as a company is now on its 11th year.

In this time it has sprung forward as the leading stage show firm, with the longest route of any kind or live talent. This route runs around 22 weeks currently all of which springs from the time in 1922 when the first F. & M. 'Idea' played at the Warfield, Frisco. Following this, F. & M. produced other shows for Fox West Coast, finally culminating in a financial partnership.

The F. & M. shows have since and are presently paying almost for every circuit besides independents in the U. S. and Canada. Its route reached peak in 1931 when a continuous book of around 60 weeks was handled by F. & M. Presently the company has branch offices in several key cities, besides its studio plant in Hollywood and a subsidiary company office in New York.

2,000 People Employed It employs a permanent force of around 2,000 persons, with weekly payroll estimated to run between \$50,000 and \$60,000. This was doubled in 1931. At that time F. & M. had around 1,000 on its rolls, including talent of all kinds.

The company has been Fox's most consistent profit-maker. In 1931, when making a net of over \$500,000, it was the only profitable subsidiary in the Fox Film set-up. Estimated profits for F&M's 11 years may have amounted to around \$2,500,000.

In achieving independent operation F. & M. has itself opened up any kind of affiliation anywhere, a phase of its endeavors which was limited while financially partnered with F-WC. During the past year there has been no proposition for an F. & M. affiliation from every major circuit, including Loew's and RKO, with the RKO thing almost becoming a fact, save that the F-WC partnership obstructed negotiations. Whether any of these negotiations will be revived is left open.

No trade secret that Fanchon & Marco has long desired an independent status which would provide just this kind of opportunity. That this desire lurked back of the dissolution act is likely.

Fanchon & Marco, who are brother and sister, started as a vaude team, graduating to a vaude revue which they produced themselves. They later staged a vaude revue at the Frisco. That spot was the leading cause in 'Frisco. It was here that Harry Arthur first glimpsed the pair, and which meeting ultimately resulted in F. & M. going to F-WC. Fanchon & Marco shows began their trek eastward in 1931. Arthur, at that time, was general manager of all Fox theatres, east and west.

"The new picture at Radio City Music Hall this week is utterly delightful entertainment..

... Barrymore has a role that suits him perfectly ... a decidedly superior piece of film work ... rich in cynical humor ... Barrymore is at all times superb. ... Topaze is decidedly well worth seeing."

Rose Peliswick, N. Y. Eve. Journal

"Probably the neatest, most adroitly filled in character of the movie season ... beautifully directed by Harry D'Arrast ... he has given Topaze a quiet, tickling humor ... Barrymore plays superbly ... far superior to the play ... deserves to rank with the memorable creative performances of the theatrical season."

John S. Cohen, Jr., N. Y. Sun

"John Barrymore shines in Topaze ... he's the whole show ... obviously having the time of his life providing amusement for the spectators! ... Topaze is a lot of fun."

Regina Crewe, N. Y. American

"Topaze provides delightful cinema entertainment ... a smartly made piece ... a choice morsel for particular audiences ... we know you'll like Topaze."

Irene Thirer, N. Y. Daily News



John

BARRYMORE

[You'll love the scoundrel] in

TOPAZE

with

MYRNA LOY

from Adaptation by Benn W. Levy of Play by Marcel Pagnol. Directed by H. D'Arrast

An **RKO-RADIO** Picture of course! David O. Selznick, executive producer

... and look what's coming right away ...

RICHARD DIX in "The Great Jasper" ... **LIONEL BARRYMORE** in "Sweepings" ... "Christopher Strong" with **KATHARINE HEPBURN** ... **CONSTANCE BENNETT** in "Our Betters" **AND THE BOX OFFICE GIANT "KING KONG" ...**

Hays in Double Feature Fite



"A really great musical!"
—PAUL WHITEMAN



"A grand show!"
—KATE SMITH



"A picture to rave about!"
—JACK PEARL



"Something original at last!"
—BING CROSBY



"It's great!"
—GEORGE OLSEN

RADIO WORLD'S BRIGHTEST
NAMES HAIL COMING OF...

42ND STREET

These endorsements are Unit No. 1 in a campaign that will bring a million marquee bulbs out of the moth balls! Keep them handy for ads, lobby and promotion when Warner Bros. clang the bell for the big pay-off!



"The best show I've ever seen!"
—MORTON DOWNEY



"Songs you will never forget!"
—GUY LOMBARDO



"Marvelous entertainment!"
—ABE LYMAN



"The perfect screen show!"
—FRED WARING

WARNER BROS.

"The boys who are doing big things in a big way"

Quick Rent Adjustments Sought By Publix Rec'ver—Avoid Closings

Immediate adjustments of rent with landlords in Public houses under receivership have followed action by courts, whether for friendly equity receivers or bankruptcies. Subsidiary theatre corporations of Paramount which are in receivership, as well as subsidiary groups in the Public Enterprises setup, are themselves negotiating deals with landlords, locally.

Public Enterprises, strictly a holding company, is in bankruptcy receivership under George T. Topf, representing the Irving Trust. All rent adjustments in subsidiary groups of P. E., while under the supervision of Topf as Irving Trust's receiver appointee, are being handled locally by the theatres in their various localities.

So far as reorganization is concerned, with high hope that Public Enterprises will not have to liquidate any of the theatres, the rent readjustment is the first important step taken. Irving Trust and Topf are said to regard rent readjustments since declaration of P-P receivership as very satisfactory.

Thus far no action has been taken toward readjustment of film rental by houses in the Public Enterprises setup, but it is expected this will shortly begin with new bookings, especially on "bankrupt basis" satisfactory to the receiver.

Reorganization

Topf is giving the P. E. theatre subsidiaries every possible advantage in their efforts to reorganize on a proper basis.

Attorneys appointed for Irving Trust have joined Topf in "Topf's" in the Public portion of the Paramount building, along with a small staff of assistants and secretaries. Attorneys are Winthrop, Stimson, Putnam & Roberts.

Topf is moving slowly and carefully, studying the entire situation in all its ramifications, with aid of charts, analyses, etc., rather than jumping in rapidly to liquidate what might first have seemed a hopeless business enterprise.

Operation of all subsidiary companies in Public Ent. will continue. There is no intention at this time to operate on a bankrupt basis, but simply as a result of the bankruptcy receivership.

In addition to rent relief in theatres covered by receiverships, theatres not affected, such as New York and Brooklyn, are being but which regard rent as too high, are locally trying for adjustments.

Exploitation

(Continued from page 15)

Happened that a man turned up who possessed this accomplishment and he was sent to the theatre. A few days later one of the common was surprised to find the man in a store window writing sales messages for a picture, using a cake of common laundry soap whittled into shape. Working from the inside of the glass, he naturally worked in reverse and that made it so hard holding the crowd. To write back with such facility seemed little more than a matter of course who did not know that all engravers have to cut in reverse, and can do it quickly if they have to.

Switchboard Girls' Spies

Phone operators at the Public offices here include among their duties the selling of shows at Public theatres to the public. This is, of course, in addition to their task of attending to the switchboard calls. When an individual calls up to see the name of the attraction playing at any particular Public theatre, the operator not only gives the title, but also in a few, well-chosen words, tells how good the picture is, the names of the stars, and some why you should see it. It all sounds very spontaneous and seems to come from the heart, indicating that the girls who take the good actresses as well as saleswomen and switchboard operators.

Up to Public

When the receivership of Paramount and RKO broke in the news there was a lot of comment from the lay public, and one live wire jumped into the excitement with a placard reading:

"This theatre is not going into re-

ceivership. It is not going to go into a receivership unless you fail to come in sufficient numbers. We shall offer the Paramount pictures as always, for the receivership does not affect the branches of the company making and distributing the pictures. We'll keep right on giving you the pictures if you'll keep on coming."

Locally the announcement got more attention than the wire news.

W. W. Uniforms

Boston.

Victor Morris' exploitation for The Big Drive here may aid other exhibitors. Vic hired on Legion vets, attired them in a dozen different varieties of world war uniforms, representing all the big nations, and costumes being rented from New York and sent as official. Had the boys pose in lobby, and parade the streets, attracting wide attention.

Morris figures idea will give thousands of men employment before the end of a ballyhoo that will stretch across the continent via special trains to keep a theatre going for a month, good publicity stunt and a number of accessories and two additional sheets of special ad matter. It's one of the largest of the recent press books, but it's not just bulk. It's brains, too. Trust an old campaigner like Brown for that.

Putting on Plenty

George Brown has turned out a great press book for the first Wheeler and Woolsey picture under a "bimla release." So this is Africa. It is double the page size of the usual press book or the equivalent of 24 pages of the usual size. There are enough exploitation stunts to keep a theatre going for a month, good publicity stunt and a number of accessories and two additional sheets of special ad matter. It's one of the largest of the recent press books, but it's not just bulk. It's brains, too. Trust an old campaigner like Brown for that.

Maybe

Warners is out for a float in the inaugural parade of Pres. Roosevelt as the end of a ballyhoo that will stretch across the continent via special trains. Will push the film, "42nd Street."

Where the laugh comes in the press announcement is in that the float appearing in the parade will symbolize Better Times and also 42d. st. as the greatest theatrical street in the world.

Industry says the flea circus will be delighted.

Stage Auto Show

New Haven.

Paramount worked out some nice general publicity in tieup with local auto dealers. Paid for a full page advs. of week's bill in return for auto display on stage plus a two-minute spiel on each performance. Stunt was worked as a series, with a different dealer exhibiting and sponsoring adv. for each day, such as " Chrysler Day," "Chevrolet Day," etc.

Doc Joe Lee Out of RKO After Curing Its 'Sick' Houses—\$1,300,000 Profits

Joe Lee, who earned the sobriquet of "Dr." for curing a circuit of 10 RKO "sick" picture theatres in Brooklyn, and whose string, a former loser, showed a profit of more than \$1,300,000 in three years under Lee's operation, is out as an RKO division manager. He has been offered a one house managership but not known whether he'll accept.

Lee started with RKO in 1929 as manager of the Orpheum, third run grind in downtown Brooklyn. The house had lost \$60,000 the year before, and in the first year under Lee's management it made a profit of \$12,000. Lee was then given the Greenpoint, which had dropped \$40,000 the year before, but which turned in a \$73,000 profit in the first year of "Dr. Lee's treatment."

The Bushwick was then added to Lee's group. Although not a loser, it had finished with a \$100 above the year before. In its first year under Lee the Bushwick made \$65,000.

RKO continued to turn its "sick" ones over to Lee until the string reached a total of 10 houses, all in Brooklyn and Long Island. They were declared a division and Lee a division manager. Besides the Orpheum, Greenpoint and Bushwick,

Regular Girls Do Best

By CECILIA AGER

"Painted lips, painted eyes." The girls are blinking from the screen with slanting eyes, pointing with tortured mouth. Nineteen thirty-two and prettiness out. Brooding excitement, that's the thing.

Jean Crawford discovered that by enlarging her mouth, outlining more heavily her eyes, she might not look like herself, but by all the gods, the picture stars she liked like something. So her eyes grew blacker and her mouth more agonized until sometimes in "Rain" she was an animated Totem pole.

Girls are just as in Hollywood too. Imitation lurks in the hearts of the little stars just as it does in the big ones. Now the wholesome lassies, the girls always cast as somebody's daughter or somebody's niece, are blotting out their features, leaving only staring eyes, twisted lips.

Katharine Cornell always has her picture taken ugly; she's doing all right. The palpitations engendered by Marlene Dietrich's Satanic eyebrow, those thin lines that swing off to her temples like nothing human.

(Continued on page 55)

Mansions' Go For \$75 Per In Hollywood

Hollywood, Feb. 13.

Plenty of swank houses that cost up to \$75,000 to build can be rented these days here and in Beverly Hills for \$75 to \$100 monthly. A few years ago such small mansions couldn't be rented for less than \$300 to \$500 a month.

String to the letting of the houses at this low rental is that those going in must have good furniture. Argument here is that a house properly furnished will sell better than an empty one.

No leases are given under this system, with tenant agreeing to show the house at least once every two weeks to prospective buyers if there are any and an understanding that the tenants will move out at a week's notice if a sale is put over. For this the occupants gets two months' rent refunded.

Another reason for putting in renters at this figure is to save plumbing fixtures and other removable objects which have been the prey lately of vandals. One house recently lost two bathtub by theft.

The Lee theatres included the Dyker, Shore Road and Tilyou, all Brooklyn; the Strand and Columbia in Far Rockaway, and one each in Rockaway Park and Coney Beach.

Successive Raises

Following Lee's successful operation of the Orpheum and Greenpoint, RKO decided to give him more "sick" theatres to cure. Lee and Joe Plunkett, who was then the RKO theatre operating head, made a new agreement by which Lee would get a raise in salary with each new theatre added to his string. After the first couple of additional Lee's salary commenced to rise pretty high for a division manager. When RKO balked, Lee accepted the responsibility of six more theatres at no increase in salary.

Before joining RKO Lee exploited Tom Mix, the late Harry Houdini and others. He applied the same ballyhoo methods to theatre management, and was personally responsible for the results he obtained.

Another RKO division manager, Nat Holt, received his notice last week. Lee until the year before, with Holt now due to stay in Cincinnati as head of the Ohio theatre group. RKO had intended to bring Holt to New York as manager of the Albee, Brooklyn.

Sherman Beats Out Favorite at 306 Presidential Election—Immediately Goes for Cut-Down of Bus. Agents

BALTIMORE

(Continued from page 10)

20-30 scale idea for week flickers not working out properly. It was a variant attempt by Len McLaughlin, but the product scarcity was against him.

Estimates for This Week

Auditorium (Penn Mutual) (1,600; 10-20-30) "Trailing the Killer" (WW). House's low scale try by indie product lasted only two weeks; the price was one but the product. Theatre goes dark for a couple of weeks while McLaughlin figures out a new way to light up the marque or a week around \$3,500.

Century (Loew-UA) (3,000; 25-35-45-55-65) "Employees' Entrance" (WB) and vaude. George Price on stage does most work. Men who shoppers are being pulled three ways this week, with cash attractions at this and two other downtown spots. This one looks like an average session at \$14,000. Last week the week-end took 20,000. Years in Sing Sing" (WB) to \$14,000.

Hippodrome (Rappaport) (2,400; 25-35-45-55-65) "Parachute Jump" (WB) and vaude. John Sings Sing Sing reunited on the rostrum. House sticks to average gross also, showing nothing outstanding either on stage or in audience indications. Maybe \$12,000. Previous session was a serious disappointment in Harry Richmond's personal who starved the house down to \$11,300, with "Salor Be Good" (RKO) feature.

Keitel (Schamberger) (2,400; 30-40-50) "Women They Talk About" (WB). On draw it's Barbara Stanwyck. Heading for \$5,000, steady profit for this spot. Last week drew in the kids for "Nagana" (U) to \$4,500, very good.

Maryland (Penn Mutual) (1,600; 55-65-75-85-95) "Raspoutine" (MG). Fortnight for this roadshow and off badly in the second week, again taking the weathering in consideration. \$4,300 for the second portion. House back to legit, opening tonight (13) with Katharine Cornell "Allen Corner premiere."

New (Mechanic) (1,800; 30-40-50) "State Fair" (Fox). A big one from Fox. Last week took \$12,000, powerful in comparison with former grosses lately. Last week, Fox run took \$12,000, okay. These poor runs are closing up nearer to roadshowings, this one being separate from the roadshowing, by only a scant number of weeks. Weather slipped "Kid from Spain" (UA) hard last week and held down already terrific pace to \$12,500.

State Fair (Fox) (1,800; 30-40-50) "Sign of the Cross" (Farr). Pop run took \$12,000, okay. These poor runs are closing up nearer to roadshowings, this one being separate from the roadshowing, by only a scant number of weeks. Weather slipped "Kid from Spain" (UA) hard last week and held down already terrific pace to \$12,500.

'Cross' Port., \$8,000, Beat For House Since Sound

Portland, Ore., Feb. 13.

Broadway is boosting its gross this week with "The Sign of the Cross" in line for best biz in that house since it went all sound.

Fox will roadshow "avalanche" in the Rialto at \$11.10 top, and buildup exploitation has already started in August, opening "The Sign of the Cross" from Spain' now in its second week at the United Artists, is holding up to okay biz. First week put the ante house of 1,000 seats into top spot of the burg's grosses.

Two very quiet weeks for the Orpheum with "Hans and Gretel" and "No Other Woman." This house has the only stage units in the burg but the edge is dulling on that as b. o. draw. The house is not at least three grand without name and no signs at the present week-end, but that may be the extra biz in the burg for flash shows.

Estimates for This Week
Broadway (Fox-Farker) (2,900; 25-40)—"Sign of the Cross" (Farr).

As president of New York operators, Local 306, Harry Sherman's first decision is in the direction of executive economy. He is hoping to force through a resolution at an early date which will reduce the number of business agents from four to two.

While appointing four, as required by local by-laws, on his entrance into office, Sherman contemplates calling a meeting shortly and propose elimination of two of the men. At the same time, Sherman wants to relieve himself of appointing powers in future, by a resolution which would dictate that two business agents shall be elected, starting with the next regular election in December.

Sherman took office yesterday as the 306 president, following his victory over two opponents at a special election Friday (10). His desire to reduce business agents to two, starting with the December election if not sooner, is looked upon as an attempt by Sherman to avoid any possibility of feeling within his local that he hankers for the power and politics involved in appointments.

Less Salary

As president of 306, Sherman will receive \$21,000 annually. This is under the salary he has received as Sherman's labor executive. Sherman ended with Public Saturday (31), turning in his resignation effective that date. John Sullivan, assistant to Sherman, also resigned Saturday (11) and followed Sherman into 306.

Up until two days prior to the 306 election Friday (10), Sherman was not the favorite, Harry Mackler, one of his opponents, being at two-to-one. A hot debate Thursday night (9) between Mackler and the leading challenger, Sherman, turned the tide. Results were Sherman, 530; Mackler, 350 and Howard Paxton, 93.

Paxton was the candidate on the "San Juan ticket." His number of votes when compared to that of opponents was about the average the other candidates of Kaplan received. It was a washout for anyone proposed by Kaplan.

Charles Thide, leader in the fight to oust Kaplan, was elected vice-president by 610 votes out of a total of 913. George Reeves was elected recording secretary, Charles Beckman financial secretary, and Thomas Mitchell sergeant-at-arms.

Sherman goes into 306 as the choice of the I.A.T.S.E., which tossed out Kaplan. He has been the IA favorite for a long time and would probably have been appointed to the proxy post by the IA if it had been a question of appointment rather than a special election.

Going good and in line for big \$8,000. Last week "20,000 Years" (FN) poor at \$5,500.

Orpheum (RKO) (2,000; 25-35)—"Lucky" (RKO) (2,000; 25-35) with stage band. Away off at \$3,500. Last week "No Other Woman" (RKO). Mild on take of \$4,700.

"Hard to Handle" (WB). Clicking fair and should get \$5,000. Last week "Ladies They Talk About" (WB) but average at \$3,300.

"Vivian" (Fox-Farker) (2,000; 15-25)—"Mating King" (FN). Looks good for pretty nice \$3,500. Last week "Central Park" (WB), \$3,000.

Picture Possibilities

"Bad Manners"—Unfavorable
"BAD MANNERS" (Comedy, W. A. Brady, Sr., Playhouse). Too lightweight as a stage play. No indicated value for screen. Thee.

"Evenson's"—Favorable
"EVENSON'S" (Comedy drama, Selwyn & Jackson, Selwyn). Should make a good feature. Rights may have been disposed of in England, where show was originally produced. Thee.

"Before Morning"—Favorable
"BEFORE MORNING" (Melodrama, Hammerstein and Norman, Ritz). Polite mystery play which should make a picture with additional material. Thee.



ANOTHER FOX RECORD?

and in times like this, too!

- **112 day-and-date openings (Feb. 9-10) beating "Sunny Side Up's" long-standing record . . .**

now look at these:

STATE FAIR

**JANET
GAYNOR**

**WILL
ROGERS**

**LEW
AYRES**

**SALLY
EILERS**

**NORMAN
FOSTER**

**LOUISE
DRESSER**

**FRANK
CRAVEN**

**VICTOR
JORY**

Story by PHIL STONG

Screen play by Sonya Levien and Paul Green

HENRY KING Production

- **RADIO CITY MUSIC HALL,** New York. Broke house record with 182,217 admissions in *one* week.

LOEW'S STATE, Los Angeles. Broke all time attendance records. Biggest gross since sound came in despite lower prices.

NEW ROXY, New York. Capacity crowds all week. Booked into Palace Theatre to accommodate overflow.

UNITED ARTISTS, El Centro. Smashed all records. Gross 42 per cent higher than any other picture that played house.

UPTOWN, Kansas City, Opening day's receipts almost equal average weekly take of past eleven months.

In Phoenix, Ariz. and Santa Barbara, Cal. first two days equalled average week's business.

*If this is a depression, who cares
if prosperity ever comes.*

- Every day brings great news of FOX successes. Every day makes it surer and surer that the FOX Golden Era is right here. No wonder showmen playing FOX pictures are the envy of the trade!

One of the
FOX

Cavalcade of HITS

SAVING THE PICTURE FROM RECEIVERSHIPS

WB May Incorporate All Theatres Separately as They Have in Penn.

Incorporating individual theatres in Pennsylvania is admitted by Warner a forerunner of what may prevail for its entire theatre circuit. Advantages of separate corporations, especially in bad times, are numerous. Warnerites declare.

Operation of circuit and general Warner theatre policy will not be affected by the legal move, it is held.

Harrisburg, Feb. 13. State Department has received applications from 41 theatres in Philadelphia, Pittsburgh and vicinity near those titles for Pennsylvania charters. Applicants are affiliated with Warner Brothers, which corporation deposited \$1,640 to cover all fees.

The incorporators are the same in each instance, Philip J. Raff, 295 West 11th street, New York City; William J. McGowan, Jr., 7121 Louise road, Philadelphia, and Louis E. Aldrich, 321 West 44th street, New York City. The number of shares without nominal or par value that may be issued is 1,000 by each individual corporation. The total capital applicable is \$5,000, 10% of which has been paid to the corporation's treasurer.

Each theatre plans to begin business with \$500 capital.

Companies applying for charters are:

Lindley Theatre Co., Phila.
 Jefferson Park Co., Phila.
 Opera House Co., Ambler.
 Harris Theatre Co., Harrisburg.
 Queen Theatre Co., Reading.
 Amusements Co., Reading.
 Royal Theatre Co., Reading.
 Victoria Theatre Co., Reading.
 Harris Theatre Co., Harrisburg.
 People's Theatre Co., Harrisburg.
 American Theatre Co., Harrisburg.
 Premier Theatre Co., Harrisburg.
 Amusements Co., Harrisburg.
 Northeastern Amusements Co., Harrisburg.
 Richmond Amusements Co., Harrisburg.
 Grant Willow Co., Eliza.
 Phoenix Theatre Co., Ambler.
 Lincoln Theatre Co., Harrisburg.
 Cameraplane Theatre Co., Harrisburg.
 Building Theatre Co., Harrisburg.
 Arcadia Theatre Co., Harrisburg.
 Elm Park Theatre Co., Harrisburg.
 Model Theatre Co., Harrisburg.
 Harris Theatre Co., Harrisburg.
 World Theatre Co., Phila.
 Lind Amusement Co., Harrisburg.
 Ritz Theatre Co., New Kensington.
 Theatrical Amusement Co., Harrisburg.
 Grand Theatre Co., Harrisburg.
 Butler Theatre Co., Harrisburg.
 Wesleyville Theatre Co., Harrisburg.
 Home Theatre Co., Harrisburg.
 Liberty Theatre Co., Harrisburg.
 Donors Theatre Co., Harrisburg.
 Butler Theatre Co., Harrisburg.
 Ambler Theatre Co., Ambler.
 Ambler Theatre Co., Ambler.

2-FEATURE EMPIRE GOES TO 1ST RUNS

Syracuse, N. Y., Feb. 13. Empire, devoted to repeats on a double feature basis since its operation by the Skouras interests, this week begins an experiment with a first run policy which may determine the future status of the house.

Playing 'State Fair,' Empire has advanced its program from 15-20 to 24-40, the level maintained by other principal theatres.

Oriental Deal Off

Harry Arthur and Mike Marocco's deal with Balaban & Katz for the Oriental, Chicago, is off, due to B. & K.'s insistence on straight rental. New operators of the old Roxy, New York, wanted the loop picture house on percentage.

The Arthur-Marocco plans for the Oriental involved a two-bit policy along the lines of that presently at the Roxy.

MILLSTEIN'S RETURN

Pittsburgh, Feb. 13. After almost a year as sales manager for Universal's shorts, Harry Millstein has returned to Pittsburgh, as again manager of the local U. exchange.

He succeeds Max Cohen, who returns to the New York headquarters.

B&K WORRIERS

Daily Pre-view of Features Becomes Necessary in Chicago

Chicago, Feb. 13. Some 15 members of the operating, booking, and exploitation staffs of Balaban and Katz are now spending from 11-1 daily in the projection room. This contrasts with the former system of devoting only one day, Wednesday, to the projection room.

Behind this set-up with its demands on everybody's time is the chaotic conditions of today. All of the persons involved must be familiar with from two to three times as many of the current releases as formerly necessary.

Previously the product was divided in advance between weekly change and extended run houses and the two groups did not have to overlap. Now all features must be pre-viewed in projection room for the reason that booking switches are so frequent, the practice of yanking pictures short of their full engagement is so common, and the scope of touted pictures so confusing that a film intended for the Roosevelt may land in the Oriental, or one intended for McVickers may go to the Chicago theatre.

In other words, the old regime could say: 'That's one of your pictures, you worry about it,' but today everybody belongs to a soviet of worriers. About 9 features a week are pre-viewed.

GEO. WALSH IN CHARGE OF PUBIX N. Y. HOUSES

In appointment of George Walsh as Public operator over upstate New York properties, taking in everything excepting New York, Brooklyn and Staten Island, Harry Royster and George Kavanagh, district managers, are demoted.

Royster, who has operated a district out of Rochester, takes over the management of two houses in that city, Regent and Century, for Walsh. Kavanagh goes into Peekskill, N. Y., over the Paramount there. He formerly had the Hudson River City.

Eastern Ohio is no longer tied into the western New York district as a result of receiverships in that state, including towns in which operation by the Public Enterprises bankruptcy.

Walsh will direct operation of the New York houses under him from the Public B. O. on the payroll of the upstate group.

B&P's May Go Skouras

Former Bradder and Pollak theatres operated by RKO in New Jersey may go to Skouras under a new deal which receivers for RKO are considering. The Skouras negotiation is part of RKO's general plan on reorganization of the company's theatre end.

Skouras' takeover of the B. & P. spots would give Skouras around 23 theatres in Jersey, as the brothers already operate around 16 in that territory. The B. & P. spots number around seven, mostly in small towns.

Coles Goes to Boston

Marian Coles, Public executive, is transferring to Boston as treasurer of all the Public Theatre corporations in that territory, number around 60. He left New York Sunday (12).

Up to time of his transfer from the h.o., Coles was secretary and assistant treasurer of Public Theatre Corp., as well as a director of various Public subsidiaries. He also occupied title of treasurer with some of the suburbs.

BY STOP OF CUT ADMISSIONS

Indie Leaders Reported Agreed on This Solution —50% of Exhibitors on Brink of Collapse, They Say

CAN'T LAST LONG

If neighborhood houses are to survive show business must have a watershed, a dividing line. O'Reilly independent leaders held that fully 50% of the mass of exhibitors in cities proper are today on the brink of collapse, that the crisis will come before summer and that the only possible way to delay or avert it is by key theatres stopping immediately further slashes in admissions.

There is an alternative being presented to the producers. This is that if the price war continues with circuits, in and out of receiverships, taking a initiative, a major reformation on pricing should be established and the indie should, at least, have the opportunity of presenting pictures at about the same time.

Under present conditions the neighborhood exhibitor has only one sales point left. This is the convenience of his location for the neighborhood pictures.

Observing this and that double features, trick gift nights, two-for-ones and all of the others are flops in the hands of the indie alongside of time morose admissions of first run circuit houses, O'Reilly, as the indie spokesmen, declares it would be better for the entire industry to shut down over the summer and concentrate on general flexible readjustment and reorganization than to continue on its present plan.

Stressing the need of immediate aid for the neighborhood O'Reilly maintains that the fruits of decentralization and whatever influence receiverships are in reducing leases may come too late.

Unbelievably Low

The neighborhood exhibitor is expected to last long in a competition, remarks the Theatre Owners' Chamber of Commerce head, when runs are now being charging admissions which even he would have laughed at for his own box office a few years ago.

For every indie who is forced to close O'Reilly reminds, other theatres are being compelled to take on such loss. Unless the admissions war is stopped or picture classes and runs are combined into one general category of release, it won't be many months from now when the producer will have to get his Hollywood overhead from his own theatres.

In New York city the center of attack is not aimed so much at the reduction in Broadway admissions and the novelties of Radio City. Exhibitors up in the Bronx declare they won't have to take this seriously until Broadway sends a free bus up to its patrons. The charges here are directed specifically at more immediate circuit competition which reaches directly into the neighborhoods.

Stickelmeyer in Ohio

Toledo, O., Feb. 13. Henry Stickelmeyer, division manager at Chicago over the Indiana territory, is coming in here within a week to operate all of Ohio for Public receivers. He will headquarters here, operating two Toledo houses.

Charles Kurtzman, in charge locally, intends going to New York.

Claudia Coleman in Pix territory, Hollywood, Feb. 13.

Claudia Coleman, vaude, gets her picture break in Fox's 'Warrior's Husband.' She plays one of the Amazon women.

Several Circuits Publix-Affiliated May Avoid Receiverships Though Some May Have to Go Bath Later

Indigestion

That five-day week may be great with the unions, but it's driving house managers with stage shows nuts. Reason is the weekly gumming up of light cues back stage and in the booth when the new men come on.

Most of the managers, however, have arranged for their regular boys to be on for rehearsals and the first couple of days of the new show. When the union boys change over that's the day the managers go for a walk. They've found their digestion is delicate enough as it is.

Public Theatres Corp., an operating and servicing company, and various important theatre subsidiaries of Paramount-Publix, notably Balaban & Katz, Great States and Famous Players-Canadian, are not expected to be forced into receivership. Others of lesser importance, such as Netoco in New England and Paschall Texas circuit, also are declared to have big odds in their favor against receivership.

As a means of protection it may be that ancillary receivers will eventually be appointed over most all P-P theatre and other properties. This has occurred so far in Chicago with Adolph Zukor and Charles D. Hilles ancillary receivers over P-P properties in that territory, which presumably would take over everything owned there, including theatres and film exchanges. P-P controls a 96% interest in B&K, which in turn controls Great States (Illinois) 100%. B&K also controls the Public-Kucy interests in Detroit, which may be eventually forced into receivership. B&K itself is pictured by Paramount as 'solid as a rock.'

5 N. Y. BILLS AFFECTING BOX OFFICES IF PASSED

Albany, N. Y.

Five new bills pertaining to amusements were introduced in the state legislature last week. A movement was launched to bar from the state any film creating a false impression of the conduct of public officials or undermines public confidence in them. Assemblyman Irwin Steingut, minority leader of the lower house and Senator Jeremiah E. Browne, Brooklyn Democrat, are the sponsors.

A 10% tax is proposed in a bill on admission to amusement shows, applying to all entertainments with box offices where the proceeds are not donated to charity.

Marathon dance contests would be prohibited in another bill.

Dramatic and stage performances as well as motion pictures, would be allowed Sunday in communities where there exists an ordinance already permitting Sunday films.

Another bill would permit any governing body of a city, or village to pass an ordinance allowing theatre owners to permit children over the age of 16 admission to shows unaccompanied by their parents or guardians or other adult persons. The theatres, however, would have to exhibit only those films approved and designated by the education department as especially suited for children under 16.

CATHOLIC GUILD SHORTS

Its Members Will Appear in Reels Made by Glucksmann—25% Split

A deal has been entered into between the Catholic Actors' Guild and E. M. Glucksmann under which the Guild will benefit to 25% of the proceeds of films to be produced by Glucksmann.

In return the Guild agrees to furnish gratis from its lengthy membership holding all of the prominent Catholic actors of the east, many of those members as requested by Glucksmann to take part in the shorts.

It's somewhat similar to deals made long ago by the Lambs, and also the Masquers in Hollywood.

I. M. Halperin Out

Detroit, Feb. 13.

I. M. Halperin is out as division manager of Public Michigan theatres here this week. N. M. P. Att returns to top position locally being responsible directly to John Balaban in Chicago. Halperin has been in the local picture for some time and is a nephew of Sam Katz.

Under ancillary actions receiverships are subject to the receivership of the court of original jurisdiction, which in the case of Chicago and Toledo is the Public-Kucy receivership.

For the northern district of Ohio a receivership ancillary to the Public Enterprises' bankruptcy has been ordered. This is the Public-Kucy receivership.

For the southern district of Ohio a receivership ancillary to the Public Enterprises' bankruptcy has been ordered. This is the Public-Kucy receivership.

Pending in Utah

A pending receivership action hangs over the Public-Utah properties as the result of a suit brought by Louis Marcus as landlord. Marcus' property, the Public-Utah, is appointed to manage the properties, taking in theatres in Salt Lake City, Ogden, Provo and other towns.

Marcus is now mayor of Salt Lake City. He was a former Public operator in Utah. A week ago Marcus came into New York trying for a settlement with Public, his suit following unsuccessful efforts in that direction. He left New York Wednesday (8).

During the past week a receiver was appointed over six theatres in the Public-O'Donnell division, which is a group is known as Southern Enterprises in Texas. Houses are Worth, Fort Worth, Metropolitan, Queen and Kirby, Houston, and Melba and Palace, Dallas. Claude Linz was named receiver. Other houses in the O'Donnell setup, around 15, are unaffected.

As with the Paschall string (old Lind circuit) the remaining 15 are looked upon as likely to avoid receivership. Only a minority of the Saenger houses are actually affected by the receivership in that chain. San Antonio Amusement Co., Paschall partnership with W. C. Lytell, is unaffected as well by southern receiver actions.

E. J. Sparks, who has all of Florida with exception of two theatres in Pensacola, owned by Saenger, may pull through without a receiver. Same is held true probably of Mike Shea's setup in Buffalo.

Kidney & Wilby, who are in various lease partnerships in the south, also are making every effort to avoid receivership except where houses are affected by the P. E. bankruptcy.

As a result of landlord suits in Colorado, it is thought a receiver will eventually be appointed out there.



FILMDOM'S NEWEST STAR!

SWEEPING THE NATION

**IN HER FIRST
STARRING VEHICLE**

**"SHE DONE
HIM WRONG"**

**Playing to Capacity
Audiences Everywhere**

**THE ONE AND ONLY!
MAE WEST**

The Critics Are Never Wrong

"This is Mae West Week at the Paramount, and personally we'd rather have it that kind of a week than almost any other we can think of."—*Thornton Delahanty, Evening Post.*

"Her inimitable manner makes 'She Done Him Wrong' strong for the box office, and besides there is the hot personality of Miss West in the flesh on the stage."—*Irene Thirer, Daily News.*

"Mae West's a wow!" — *Regina Corewe, New York American.*

"You've got to see it if you have time or not. Miss West is starred in a first-rate entertainment."—*Wm. Boehn'l, World-Telegram.*

"Hearty, hilarious and handsomely rowdy motion picture. It is one of the grandest things about Miss West's robust comedy."—*Richard Watts, Jr., Herald Tribune.*

"Miss West gives a highly amusing performance and supplements her appearance by lending her swaggering talents to the stage show."—*A. D. Sennwald, New York Times.*

"Mae West is the most colorful personality acquired by the talkies."—*Bland Johanson, Daily Mirror.*

"Don't miss Miss West in 'She Done Him Wrong.' You might just as well sit on and see the film a second time."—*Rose Pelwick, New York Evening Journal.*

**PERSONAL APPEARANCE THIS WEEK (FEB. 9)
AND HELD OVER 2nd WEEK (FEB. 16)**

PARAMOUNT, NEW YORK
BREAKING ALL HOUSE RECORDS !!

Exclusive Management: WILLIAM MORRIS AGENCY, Inc.

Personal Management: MURRAY FEIL

10c 1st-Runs in Minneapolis Loop

7th St. Trying It—Naborhooders Complain—Other Downtowners

Minneapolis, Feb. 13. First runs at 10c have hit the local loop, making a new box office low. Seventh Street theatre is instituting the time price effective until 8:30 p. m. daily, after which time it goes to 20c. House, using a considerable number of first-runs recently, including such pictures as 'Night Mayor,' had been charging 15c up to 8:30 p. m. Second runs and occasional third runs alternate with the first runs and there are three changes a week.

As a result of this reduction, a price war now threatens in the loop. Pantages, another independent grind third-run house, charges a flat 15c

price throughout. Publix Palace, with a similar policy, has a 15c scale, while the Publix Aster, using some first runs along with second and thirds, charges 15c up to 6:30 p. m. and 25c at night.

Bill Elson, independent operator, runs the Seventh Street theatre along with several other houses in other cities. The theatre is the old RKO Orpheum and once was the town's big-time vaudeville house.

Independent neighborhood exhibitors are up in arms over the low scales in loop houses which get playing time preference over them. Cancellations of numerous pictures have been threatened.

SOME RKO DIV. MGRS. MAY BE SWITCHED

There is likely to be a general switch of divisional operators on the RKO theatre end as the company's reorganization under the receivership progresses. This will happen just as soon as the company gets set for a switchback of a number of its houses to former owners of new operators.

Divisions which may be affected include the middle west, the coast and the south, besides one or two spots around New York.

It is probably that Charles Koerner, presently divisional manager in the south for the Hoblitzelle houses, may come north into another post. Nat Holt, divisional director in the middle west and who holds a contract with the company, may be shifted eastward. Nate Blumenberg will continue at Chicago, in charge of Orpheum houses for the receivers.

Koerner's remaining in the south is dependent on Hoblitzelle himself. Latter has requested RKO to let Koerner stay, at least temporarily, with the report having it that Koerner may be named trustee under the receivership by the court for the RKO southern houses.

RKO is agreeable to this. Koerner, therefore, will stay south for at least another two months. The switchup will also have an effect on salaries, with the present indicated idea being to cut the pay of some of the field chieftains under the new order of things which is being set.

MAYBE BUT ONE RKO HOUSE LEFT IN CHI

Chicago, Feb. 13.

It is not yet certain whether RKO will retain one or both of its Chicago spots, namely the State Lake and the Palace theatres. Any way RKO may decide to depend on the receivers for the company acquiescing. Presently it may be part of Nate Blumenberg's job as operator for the receivers to determine which house may stay within the operating fold of RKO and which may be let go.

Altogether around 10 of the Orpheum cities may be retained if the receivers are willing. Among these may be the Golden Gate, Frisco, and the Hillstreet, Los Angeles. These are besides the Chicago probability and other locations like in New Orleans, Denver and Omaha.

Fox-Poli

(Continued from page 4)

Theatres Corp., which subleased the theatre properties from the Fox-New England Theatres to meet bond interest obligations to the latter concern under terms of the lease brought about the action.

The Arthur company agreed to assume a certain debt of the Fox-New England Theatres according to the bill of complaint that was due the New York Trust Company on Feb. 1 of \$318,000, representing the interests for six months on the bonded indebtedness, of the Fox-New England Theatres concern. New York Trust Co. is the trustee on the first mortgage of the New England Theatres. Arthur Theatres also defaulted to Fox New England on a \$70,000 sinking fund payment. Defaults by Fox-New England to the Guarantee Trust Company trustee for the second mortgage amounted to \$339,000 in interest due and \$152,000 sinking fund payment, also alleged.

Owed \$2,000,000

The defendant corporation, the bill stated, was indebted directly to the Fox company for \$1,997,000 on advances and owed to others in addition \$79,000. Arthur Theatres had failed to pay rentals due for Jan. 25, 1933. There was also default made in payment of about \$330,000 in taxes. The Fox-New England Theatres on August 23, 1928, purchased the theatre properties now in receivership from Sylvester Z. Poli. Properties were later sublet to the Arthur Theatres under a stock ownership and profit sharing agreement, the Arthur company to pay rent taxes, insurance and assume certain current obligations.

Practically the same story was involved in the 'Olympia' Theatres, where complaints filed alleged non-payments of rentals, taxes and other bills involved in the operation of some 16 theatres in Connecticut.

Myers' Alleged Hook-up with His Promise of Delivery to Reformers Sends Ex-Leader Under Hays' Ban

Vita, Toledo, Burned Down

Toledo, Feb. 13.

Vita theatre, 80-year-old house, was destroyed Friday (10). Fire believed to have originated on the roof from sparks from the chimney. Damage is placed at \$150,000.

House has been playing second run, under the management of Bud Silverman and was one of the few in Toledo to still use black ink.

CAL'S 10% TAX BILL ON ALL OVER 9c

Hollywood, Feb. 13.

Assemblyman Claire Woolwine today introduces in state legislature at Sacramento bill for 10% tax on all amusements where admission price charged is over 9c. This includes athletics and amusements in every form.

Mackenzie OK

Maurice Mackenzie returned to his desk at the Hays office Friday (10) after an illness and convalescence lasting over five weeks.

Hays Office Monday (13) added to its files the name of Abram F. Myers. From now on Haysites consider the Allied Exhibitor counsel in the same category with Canon Chase and other 'permanent outside reformers' of the business.

In the understanding of Haysites, Myers has guaranteed to deliver indie exhibitors to the Federal Motion Picture Council of America. The deal between the council and Myers, according to word in New York, is that the reformers will first endeavor to aid Allied in passing the Brookhart bill, or a similar measure. If this fails, it is recounted by Haysites, then Myers is credited with having agreed to deliver his indie exhibitor members to the council's age-old cause of federal censorship of film.

In tying up with the council, Myers, according to Haysites, has adopted this as his own stant on the business. But, the Hays office is little worried by the ex-Allied leader's former connection. They point out that he has tried practically everything on the calendar to make Allied a paying proposition—that his hookup with the council is like that of the man who burned all bridges to return.

CHARLIE (dummy) McCARTHY



Under Management and Manipulation of

EDGAR BERGEN

"Ventriloquist"

There is no truth in the rumor that I am splitting with Bergen and going to do a single. I will continue to play leads in Bergen's future Vitaphone and vaudeville sketches.

"AFRICA SPEAKS—ENGLISH." BERGEN'S SEVENTH VITAPHONE FOR WARNER BROS., NOW AT THE WINTER GARDEN THEATRE, NEW YORK.

Sailing on M. S. Kungsholm March 17 on South American cruise, returning in April.

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CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Cur City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N. Y.

Cowboy Counselor. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Oct. 15. Rev. Feb. 7.

Iron Master. The success and romance in a steel mill. Reginald Denry. Lila Lee. J. Farrell MacDonald. Virginia Sale. Dir. Chester M. Franklin. 65 mins. Rel. Nov. 15. Rev. Feb. 7.

Man's Land. Western with Hoot Gibson winning Marlon Schilling. Dir. Phil Rosen. 65 mins. Rel. June 11. Rev. Jan. 3.

Officer 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Sena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. Rev. Jan. 3.

Parlour Romance. A famous stage play. Lew Cody, Marlon Schilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.

Chesterfield Offices: 1540 Broadway, New York, N. Y.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

King Murder. The. From the novel. Conway Tearle, Natalie Moorhead, Robert Francis, Dorothy Revier. Dir. Rich. Thorpe. Time, 65 mins. Rel. Sept. 25. Rev. Nov. 1.

Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15. Rev. Jan. 3.

Strange People. Mystery melodrama. John Darrow, George Shea, Haie Hamilton. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15.

Thrill of Youth. The. Modern society. June Clyde, Allan Vincent, Matty Moran. Dir. Rich. Thorpe. Time, 65 mins. Rel. Aug. 15.

Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Studio: Gower at Sunset, Hollywood, Cal. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

American Matinee. Melodrama of a run on the bank and how we win. Walter Huston, Pat O'Brien, John Johnson, Constance Cummings. Frank Capra. Dir. Time, 75 mins. Rel. Aug. 15. Rev. Aug. 9.

Bitter Tea of General Yen. Romance and adventures of an American girl caught in the mesh of Shanghai. Barbara Stanwyck, Lila Aether, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 15. Rev. Jan. 17.

End of the Trail. The. A U. S. cavalry officer, who is court martialed, and redeems his name. John McCoy. Walter Byron. Dir. D. Ross Lederman. 65 mins. Rel. Dec. 5.

Hello Trouble. Buck Jones takes the rangers—but he goes back. Buck Jones, Lela Bennett. Dir. Lambert Hillyer. Time, 65 mins. Rel. July 15. Rev. Oct. 18.

Let's Man. The. Drama of outwary on the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgin. Time, 65 mins. Rel. Aug. 15. Rev. Sept. 20.

Man Against Woman. Man's strength against woman's will. Jack Holt, Lillian Miller. Dir. Irving Cummings. Time, 65 mins. Rel. Nov. 15. Rev. Dec. 20.

Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 67 mins. Rel. Jan. 20.

Mark It Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. D. Ross Lederman. 65 mins. Rel. Nov. 12. Rev. Jan. 24.

McKenna of the Mounted. Canadian policeman drops behind the border. Buck Jones. Dir. Howard Higgin. Time, 67 mins. Rel. Aug. 26. Rev. Nov. 8.

Murder of the Night Club Lady. See "Night Club Lady."

Night Club Lady. Mystery. Done from a novel. Adolphe Menjou, May Methot, Skeets Gallagher. Dir. Irving Cummings. Time, 65 mins. Rel. Aug. 27. Rev. Aug. 30.

Night Mayor. Political story based on the life of J. Walker. Lew Tracy, Evelyn Knapp, Eugene Palette. Dir. Ben Stoltz. Time, 65 mins. Rel. Aug. 19. Rev. Nov. 20.

No More Orphans. A millionaire who is regenerated by the new American spirit. Carlos Lombard, Lyle Talbot, Walter Connolly, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.

Obey the Law. Original story of a young man who turned thief. Leo Cartillo, Lois Wilson. Dir. Ben Stoltz. 63 mins. Rel. Jan. 20.

That's My Boy. Football story of the usual line. Rich. Cromwell, Dorothy Foy, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. Al. W. Brown. 65 mins. Rel. Oct. 4. Rev. Oct. 11.

Vanity Street. Girl breaks a window to get into jail, but lands in the "Follies." Helen Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 18.

Virtue. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 65 mins. Rel. Oct. 26. Rev. Nov. 1.

Washington Merry-Go-Round. Political satire. Lew Tracy, Constance Cummings. Dir. Chas. Cruise. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 26.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

Studios: Burbank, Cal. **First National** Offices: 321 W. 44th St., New York, N. Y.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan. Dir. Eddie Davis. Dir. Michael Curtiz. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 18.

Central Park. Western cowboy buys hand in a New York park. Joan Crawford, Wallace Ford, Guy Kibbee. Dir. John Adolf. Time, 65 mins. Rel. Dec. 10.

Crash. The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 65 mins. Rel. Oct. 8. Rev. Sept. 13.

Crone. The. Comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 mins. Rel. Aug. 20. Rev. Aug. 23.

Doctor X. Mystery thriller in color. Lionel Atwill. Fay Wray. Lew Tracy. Dir. Michael Curtiz. Time, 75 mins. Rel. Aug. 9.

Employee's Entrance. Original "Love in a Dept. Store." Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. "Madame X" in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Gerard Beaumont. 70 mins. Rel. Jan. 14. Rev. Jan. 10.

Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 15. Rev. Aug. 15.

Match King. Filletious romance of the Swedish financier. Warren William, Lill Damila. Dir. Howard Bretherton-Wm. Keighly. 75 mins. Rel. Dec. 21. Rev. Dec. 15.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 24. Rev. Dec. 27.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Don Bren. Dir. David M. S. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 8. Rev. Oct. 25.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Elliott Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 23. Rev. Nov. 1.

Tiger Shark. Life and tragedy with the tuna fishers. Edw. G. Robinson. Zita John, Fred Astaire. Dir. Howard Hawks. 70 mins. Rel. Sept. 24. Rev. Sept. 27.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.

Studio: Fox Hills, Hollywood, Cal. **Fox** Offices: 850 Tenth Ave., New York, N. Y.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Selden. Dir. Sidney Landau. Time, 75 mins. Rel. Nov. 15. Rev. Nov. 15.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe-Owens, Gilbert Roland. Dir. John Francis Dillon. Time, 82 mins. Rel. Nov. 15. Rev. Nov. 15.

Cavaliers. Noel Coward's pageant of British society. Diana Wynyard, Clifford Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roundabout length 110 mins. No release date set. Rev. Jan. 10.

Chand. The. The Wizard of Oz. Edmund Lowe, Bela Lugosi, Irene Ware. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 18. Rev. Oct. 4.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listings are given for films retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time is given here is presumably that of the projection room showings and can only approximate the actual release length in these states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage of the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness, readers will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

will be "Straight Jacket," with Mal-Joe, and "The Great Escape" with George Handing the story.

S. Fowler Wright's fantastic story, "The Deluge," has been bought by Sam Bischoff. Likely will not be made for the World-Wide program.

Shella Terry gets a new term at Warners. Going into 'Mayor of Hell' on completion of 'Silk Express.'

Table to Screen
Last week Yolandi Patti was a waitress in the Fox studio cafe. This week she is playing a part in the studio's 'Bondage.'

Bankruptcy petition has been filed by Harry C. Hervey, novelist, now a script writer. Dorothy Gulliver has been given her bankruptcy discharge after filing liabilities of \$1796 and assets of \$200.

Gilbert Roland gets the male lead opposite Catalina Barrena in the Fox Spanish picture, 'Romantic Widow.'

Halperin Brothers will photograph a woman being electrocuted for murder in their production, 'Super-natural,' for Par. She will be dressed in an evening gown, however.

Because Wynne Gibson refused to do 'Dead Reckoning,' Par has given the actress a four-week vacation without pay.

Cortez H. Loses Spot
Charles Rogers is trying to get another male lead for 'Bedfellows' to replace Ricardo Cortez, who will be confined to the hospital for another 10 days with the flu.

Jesse Laszky is shelving the idea of making 'Peking Pledge.' He believes the market won't absorb another Chinese film at this time.

Warner's '42nd St.' may follow 'Cavaleade' into the Chinese, with latter closing in two weeks. Possibility of theatre slicing admissions on next attraction.

Universal has bought 'Beautiful Face,' an original by Jerry Horney. Gloria Stuart and Adele Devine may get the leads.

Tom Buckingham, directing and writing for Universal, has signed Betty Hutton for a personal contract. He formerly directed the child actress, now 15.

Earle Foxe replaces Minor Watson in Par's 'Bedtime Story.' Latter previously replaced Charles Ruggles.

Brown Draws 'Lady'
Clarence Brown starts on John W. Davidson, Jr.'s 'Dancing Lady,' following 'Service' at Metro. 'Lady' has Joan Crawford, Lew Tracy and Fanchette tone in leads.

Bartlett Cormack writing an original for the next Cecil E. DeMille picture at Par. Story to be a black and tan affair.

Fox gives Val Burton and Will Jason, song writers, new terms.

Dorothy Fields and Jimmy McHugh writing the songs for Metro's Wynne feature, which may be titled 'Fire Chief.'

Joseph Schildkraut will return to pictures at Metro. Now in legit in New York.

Dangerously Young. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15.

First Year. The. Domestic drama from a stage play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, 71 mins. Rel. July 31. Rev. Aug. 23.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. Dir. David Butler. Rel. Dec. 25. Rev. Dec. 27.

Hot Check Girl. Murder and mystery in a nite club. Sally Eilers, Ben Lyon, Louis L. Lomax. Dir. Sidney Landau. Time, 63 mins. Rel. Sept. 24. Rev. Oct. 11.

Hot Pepper. Flag and Quirt—with Lupo. Edmund Lowe, Vic McLaglen, Lupe Vélez. Time, 75 mins. Rel. Hygiene. 74 mins. Rel. Jan. 24.

I Am Guilty of Love. Original. Physician who seeks to save his son from a woman's influence. Bodo Mallo, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 9.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy, Dir. Raoul Walsh. Rel. Dec. 15. Rev. Dec. 18.

Painted Woman. Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Hygiene. Rel. Aug. 14. Rev. Sept. 6.

Passport to Hell. A. Drama of African jungle. Elissa Landi, Alex. Kirkland, Warner Gland. Dir. Frank Lloyd. Rel. Aug. 7. Rev. Aug. 20.

Racketty Rax. Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Robbery Under Arms. Discoveries that love between a man and a woman. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 3.

Sailor's Luck. Original. Romance of a U. S. Navy cog. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Dec. 15. Rev. Dec. 18.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 3. Rev. Jan. 10.

Sherlock Holmes. The. Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 65 mins. Rel. Nov. 15. Rev. Nov. 18.

Six Hours to Live. Murdered diplomat. A is sworn to avenge his murder. Warner Baxter, Miriam Jordan, Chas. Farrell. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 16. Rev. Oct. 19.

Smoke. Lightning. From Zane Gray's 'Canyon Walls.' Geo. O'Brien, Nell O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Strog. Love and triumph at the state fair. Lew Ayres, Will Love, John Davidson, William L. Mumford. Dir. Henry King. 60 mins. Rel. Feb. 17. Rev. Jan. 31.

Tens of the Street Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al Santell. Time, 70 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilo.' Will Rogers, Marian Nixon. Dir. Jas. Hygiene. Time, 76 mins. Rel. Nov. 15. Rev. Dec. 6.

Freuler Associates Office: Paramount Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Walter Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Fighting Gentleman. The. A fighter who goes to the top and back again. Lew Ayres, Chas. Farrell, Chas. Farrell, Chas. Farrell. Dir. Burton King. Time, 65 mins. Rel. Oct. 7. Rev. Nov. 15.

Forty-Niners. The. Overland trek in pioneer days. Tom Tyler. Dir. J. P. McGowan. Rel. Oct. 25. Rev. Dec. 6.

Gambling Sex. The. Racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 6.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 15.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohen, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15.

Savage Girl. The. Big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolphe Milar. Dir. Harry L. Fraser. Rel. Jan. 15.

When a Man Loves a Woman. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 23.

Majestic Office: 1610 Broadway, New York, N. Y.

Crusader. The. Drama of a crusading district attorney. Evelyn Brent, H. H. Ford, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.

Gold. Western drama. Jack Hoxie, Alice Day, Matthew Betz, Dynamite-Horse. Dir. Otto Brower. Time, 65 mins. Rel. Sept. 15. Rev. Oct. 11.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. Mar. 1.

Hearts of Humanity. Drama of New York's East Side. Jean Herscholt, Jackie Wilson, Donald Claudia, Del. Charles Del. Charles Del. Dir. Christy Cabanne. Time, 70 mins. Rel. Sept. 1. Rev. Sept. 27.

Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canaan. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 30.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Guivler, Donald Clond. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 1.

Phantom Express. The. Railroad melodramatic mystery. J. Farrell Macdonald, S. Sally Eilers, Chas. Farrell, Chas. Farrell. Dir. Christy Cabanne. Time, 70 mins. Rel. Sept. 15. Rev. Sept. 27.

Public Be Damed. The. Story behind present-day conditions. Evelyn Brent, Sing. You Sinner. Dramatic life of a torch-singer. From the play by Wilson Collings. Lella Hyams, Paul Lucas. Rel. Mar. 1.

Unwritten Law. The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedda Hopper. Dir. Christy Cabanne. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 20.

Vampire Bat. The. A thriller. Lionel Atwill, Fay Wray, Melynn Douglas, Constance Cummings. Dir. Frank Strayer. Rel. Jan. 21.

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collins. Rel. Feb. 8.

Mayfair Office: 1600 Broadway, New York, N. Y.

Allas Mary Smith. Events follow a chance meeting. Semi-comedy. John Darrow, Gwen Lee, Ray Hatton. Dir. E. Mason Hopper. Time, 61 mins. Rel. Dec. 15. Rev. Jan. 30.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marlon Shilling. Dir. Brezzy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Constance Cummings. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 23.

Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 55 mins. Rel. Oct. 1. Rev. Feb. 7.

No Living Witness. Novelty crime story. Gilbert Roland, Noah Beery, Barbara Kent. Dir. E. Mason Hopper. Time, 72 mins. Rel. Sept. 15. Rev. Oct. 11.

Tangled Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Lila Lee, Brian Ritten, Vera Reynolds. Dir. Frank Strayer. Time, 55 mins. Rel. Sept. 1. Rev. Oct. 26.

Trapped in La Juana. Army life on the Mex. border. Edwina Booth, Duncan Renaldo. Dir. Wallace W. Fox. Time, 65 mins. Rel. Aug. 15.

Studio: Culver City, Cal. **Metro** Office: 1540 Broadway, New York, N. Y.

Blonde of the Follies. Self explanatory title. Marion Davies, Robt. Montgomery, Billy Dove. Dir. E. Goulding. Time, 91 mins. Rel. Aug. 15.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lew Tracy, Benta Hume, Dir. George Hill. Rel. Feb. 17.

Divergence of the Fates. Comedy. Charles Cooper saves the family happiness. — Cooper, Conrad Nagel, Lewis Stone, Lila Winslow. Dir. Charles Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Down the Road. A little girl tells a tale. John Gilbert, Virginia Bruce, Paul Lukas. Dir. Monta Dell. Time, 77 mins. Rel. Aug. 8. Rev. Oct. 11.

Fast Life. Typical Holmes story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 52 mins. Rel. Dec. 16. Rev. Dec. 27.

Flesh. Wallace Berry as a wrestler. Karen Morley, Riccardo Cortez, Jean Harbott. Dir. John Ford. 58 mins. Rel. Dec. 9. Rev. Dec. 13.

Faithful. Rich. Leonard. The Broadway musical. Tallulah Bankhead, Robert Montgomery. Dir. Barry Beaumont. Time, 76 mins. Rel. Oct. 15. Rev. Nov. 22.

Hell Bound. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. March 17.

Kongo. The attack on the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Coven. Time, 88 mins. Rel. Oct. 1. Rev. Nov. 22.

Lady Delivered. The Broadway musical. Tallulah Bankhead, Martin Brown, John Dunne. Phillips Holmes. Dir. Charles Brabin. Rel. Jan. 13.

Mask of Fu Manchu. Chinese plotter seeks the sword of Genghis Khan. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 62 mins. Rel. Nov. 5. Rev. Dec. 13.

Outside. The unlicensed surgeon performs seeming miracles. Harold Hutt, John Barry, Frank Lawton. 70 mins. Rel. Jan. 20.

Four Years Later. Laurel and Hardy's fourth silent comedy. Dir. Geo. M. Shall and Raymond Carey. Time, 70 mins. Rel. Sept. 17. Rev. Oct. 10.

Payable on Demand. Murder story from the play of that title with Chas. Laughton in his original role. Maureen O'Sullivan, Dorothy Peterson. Dir. Lodi V. Morrice. Time, 90 mins. Rel. 5. Rev. Nov. 15.

Prosperity. P. set depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 67 mins. Rel. Nov. 12. Rev. Nov. 29.

Respectful and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslawsky. Roadshow time, 133 mins. No release set. Rev. Dec. 27.

Red Dust. John Harlow and Clark Gable as a new team in a story of Indian life. 100 mins. Rel. Dec. 22. Rev. Nov. 15.

Rivets. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. March 24.

Secrets of the Garden. Based on Martin Brown's play 'The Lady'. Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 63 mins. Rel. Feb. 3. Rev. Feb. 7.

Smilin' Through. Remake of the Norma Talmadge silent and Jane Cowl play. Norma Talmadge, Leslie Howard, Frederic March, O. P. Heggie. Dir. Sidney Franklin. Time, 96 mins. Rel. Sept. 18. Rev. Oct. 18.

Son-Daughter. The. From the play by David Belasco. Helen Hayes, Ramon Novarro. Dir. George C. Scott. 70 mins. Rel. Dec. 9. Rev. Nov. 15.

Strange Intercourse. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. 116 mins. Rel. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. March 5.

Wandering Wagon. Based on Martin Brown's play 'The Lady'. Karen Morley, Niles Astor. Dir. Chas. Brabin. Time, 81 mins. Rel. July 8. Rev. July 26.

What Is Beer? Buster Keaton and Jimmy Durante in the beer racket. Thylla Barry, Roscoe Atles, John Miljan. Dir. Edward Sedgwick. Rel. Feb. 10.

What Women Gave. Pictorialization of the Broadway play 'Men Must Fight'. John, Ethel and Lionel Barrymore. Dir. Edgar Selwyn. Rel. March 10.

White Sister. The. Based on the famous F. Marion Crawford novel. Helen Hayes, Charles Bickford. Rel. Feb. 24.

Whispering in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest, Ernest, Merckel, Jean Harbott. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Studio: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** **Office: 723 Seventh Ave., New York, N. Y.**

Diamond Trail. Western. Rex Bell, Dir. Harry Fraser. Rel. Dec. 30.

Fighting Champ. The. Western. Bob Steele, Arletta Duncan. Dir. J. P. McCarthy. Time, 64 mins. Rel. Dec. 15.

From Broadway to Hollywood. The. Comedy. Rex Bell, Marceline Day. Dir. Harry Fraser. Time, 62 mins. Rel. Aug. 15. Rev. Sept. 27.

Girl in the Saddle. The. Girl cowboy comes east to stage triumphs. Fifi D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24.

Klondike. The. Comedy. Betty Compson, Claudia Dell. Dir. Albert Ray. 67 mins. Rel. Nov. 15.

Quint. Physician who falls in a major operation makes a comeback. Frank Hughes, Thelma Todd, Walthall. Dir. Lyle Talbot. Time, 65 mins. Rel. Aug. 30. Rev. Sept. 27.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 15.

Self-Defense. Story by Peter B. Kyne. Pauline Frederick, Theodora Von Sika, Barbara Kent, Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rel. Dec. 15.

Strange Adventure. Regis Toomey. June Clyde. Dir. Phil Whitman and Hampton Del Ruth. Rel. Dec. 1.

Thirteenth Guest. The. Mystery play by author of 'Scarface'. Ginger Rogers, John Taylor, Melvyn Frank, Alfred Ray. Time, 65 mins. Rel. Aug. 25. Rev. Sept. 6. (Chadwick.)

Western Limited. The. Mystery aboard a transcontinental train. Estelle Taylor, Rex Bell, Melvyn Frank. Dir. Alfred Ray. Time, 65 mins. Rel. Aug. 25. Rev. Sept. 6. (Chadwick.)

Young Blood. Western. Bob Steele. Story by Wellyn Totman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 5. Rev. Jan. 24.

Studio: 5851 Marathon St., Hollywood, Cal. **Paramount** **Office: 1501 Broadway St., New York, N. Y.**

Big Broadcast. The. Broadcasting story with many star stars. Stuart Erwin, Bing Crosby, Lella Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. 13.

Billion Dollar Stakes. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

Blonde Venus. The. Comedy. Gladys George returns to retain her child. Marlene Dietrich, Herbert Marshall, Dickey Moore. Dir. Joe von Sternberg. Time, 85 mins. Rel. Sept. 16. Rev. Sept. 27.

Crime of the Century. The. From the European stage play of same title. Jean Harbott, Geo. Wythe Gibson, David Landau. Dir. Wm. Beaudine. Rel. Feb. 24.

Dead Reckoning. Original sea story by Robt. Fennell of a Flying Dutchman of today. Shirley Gray, Constance Cummings, John Halliday, Verne Treadwell. Dir. Paul Sloane. Rel. Mar. 24.

Devil and the Deep. Jealousy in a submerged submarine. Tallulah Bankhead, Gary Cooper, Chas. Laughton. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 12. Rev. Aug. 23.

Devil is Driving. The. Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 12. Rev. Aug. 23.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Sam Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Jan. 11. Rev. Jan. 15.

Farwell to Arms. Hemingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Jan. 10.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-racket plot. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Time, 82 mins. Rel. Aug. 12. Rev. Aug. 23.

Gully. The. Hell, murder mystery with Quirt and Flagg comedy angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Erle Kenton. Time, 82 mins. Rel. Aug. 5. Rev. Aug. 12.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 61 mins. Rel. Nov. 4.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolph Scott, Chas. Laughton. Dir. George C. Scott. Rel. Jan. 31.

Horse Feathers. Marx Brothers go collegiate. Dir. Norman MacLeod. Time, 70 mins. Rel. Aug. 13. Rev. Aug. 16.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Selzer. Time, 60 mins. Rel. Oct. 13.

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a separate scene. Various directors. Time, 85 mins. Rel. Nov. 12. Rev. Nov. 29.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lella Hyams. Dir. George C. Scott. Rel. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dirs. Humberton-Marcin. Jan. special release.

Kate's Profession. A. Story by Nina Wilcox Putnam. Spoken-word prep. mar. K. guarding as film master. Geo. Barbier, Sam Maritza. Dir. Norman MacLeod. Rel. Mar. 3.

Lily Christine. British made. Corinne Griffith, Colin Clive. Time, 69 mins. Rel. July 6. Rev. Sept. 20.

Love Me Tonight. Chevalier as a tailor in masquerade. Jeanette MacDonald, Chas. Ruggles, Chas. Butterworth, Merna Lane. Dir. Rouven Mamoulian. Time, 90 mins. Rel. Aug. 23. Rev. Aug. 23.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendes under P. B. Schuberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Daily Gross Wires Declared All Out In Publix Houses

Along with elimination of fixed charges to the Publix home offices, theatres in the chain which are under receivership, equity or bankruptcy, are no longer sending in gross by wire for information of h.o. executives and departments. This occurred immediately in F. & R., New England, middle west and parts of the south, with only a few exceptions where houses were continuing to send in amount of receipts according to custom. Saving alone through elimination of gross information, wired into New York daily, is large when spread over the entire circuit. It has been the custom for every Publix A house and most of the B's to telegraph reports to New York each day, including Sunday, so that h.o. could insert figures in specially prepared booklet forms and distribute them over the entire Publix organization. Smaller theatres in Publix mailed in their gross figures, a policy which eventually will probably be pursued by all. In wiring gross figures, theatres have been reporting what weather conditions were, as well as Publix check on opposition houses in the larger key situations.

Racine's Mayor Says Close All Theatres Or Stop Labor War

Milwaukee, Feb. 13. Mayor William Swohoda of Racine has threatened to close all theatres in that city unless there is an immediate abatement of labor troubles that have resulted in frequent stench bombings and vandalism. The act that aroused Racine's mayor was the finding of seven sticks of dynamite attached to a partly burned fuse under a rubbish heap next to the Uptown Majestic. Fred Chapman, Waukegan, was recently arrested for tossing a tear gas bomb in the same theatre's lobby. His case is pending.

UNION PICKETS HURT NET'S 25c REOPENING

Providence, Feb. 13. Opened a little more than a week, the new Metropolitan Theatre here, is beset with labor difficulties that may short life the theatrical enterprise, operated on a co-operative basis. Organized labor is picketing the theatre in protest of the management's refusal to hire union men. Opening of the \$200,000 house was remarkable, but the lines to the box office started to thin away just as soon as the union pickets appeared with big placards. Boycotting of the Met. is being undertaken by stage and picture operators' unions in a big way. Providence and nearby vicinity are plastered with posters. Ungratified to the interested two local showmen, Charles H. Williams and Harry Stornin in the theatre, and both are now associated with him in the enterprise. But had vaudeville policy at 25c top.

Shorts of Old-Timers

About six shorts will be made for Columbia Pictures by Teddy Hayes, along ideas suggested by Hayes. The Hayes shorts will carry former silent pictures of the best known athletes of the day, with Hayes off screen talking of their most interesting exploits. First short will probably have Joe Gans, the great colored fighter, of old time, and Benny Leonard, America's undefeated lightweight champion.

Holbein Re signs Columbus, Feb. 13. Lou Holbein, manager of the RICO Musictheatre here, has resigned, effective immediately. Doctor Hirt of Toledo is expected to succeed him.

(Continued on page 31)

If *you* could but glance
thru the keyhole into
the office of your pot-
ential buyer, you'd find
*-that for information
pertaining to show-
business he reads*



NEW YORK
154 West 46th Street

HOLLYWOOD
Taft Building

CHICAGO
Woods Theatre Building

LONDON
8 St. Martin's Place

made two weeks ago in the other
houses of the subsid circuit.

AIR LINE NEWS

By Nellie Revell

Women in Radio

'We girls' have been active in radio since its inception. The first columnist on the air was a woman, Bertha Brainard, now an executive of the NBC. The first crooner was a woman, Vaughn de Leath. And some of the biggest singers—both from a salary and a physical standpoint—are women.

Overtones

When the Three Sizlers were on the air last week they finished their program with 'It Don't Mean a Thing.' The announcer was signing them off with 'This is the National Broadcasting Company,' but over it all could be heard, 'And It Don't Mean a Thing.'

Indictment!

Mike Porter, N. Y. 'Evening Journal's' 'Aircaster,' hurls this into the camp of the radio critics: 'More than 50% of today's so-called radio critics have graduated from office boy jobs on newspapers because unimaginative managing editors, in the early days of radio, assigned callow, untrained youths to the handling of programs. Eventually, these youths became radio editors, and inevitably set themselves up as oracles and experts, even though they were, and still are, totally ignorant of more than a casual smattering of music, drama, history, comedy and most of the other phases of their entertainment.'

A Porter's Mistake

Morton Downey went into the studio the other day for rehearsal and found it empty but for a porter who greeted him with 'Good evening, Mr. Novis.' The porter has been apologizing ever since.

Too Many Slugs

The telephone pay stations have been taken off the floors at NBC. Too many slugs were being used. Two more booths have been added in the drug store in the same building, and the crowd has to go there to use the phones. And is that drug-gist pleased with the added patronage!

Novis Returns

Donald Novis is convalescing and expects to be able to return to the Woodbury program this week, but will not return to the Paramount until March 1.

Incidentally, Mr. Novis's new secretary is a gentleman from the West.

Looking for Farm

Tom Noonan, who conducts the 'Cathedral of the Underworld' broadcasts over WMCA, is looking for a farm where he can put some of his people to work to supply food for his Mission.

Slight Connection

Outside of playing the title role, arranging the music, composing some of the songs, singing the chants, directing the program and helping as co-adaptor, Juano Hernandez has nothing to do with John Henry, CBS's dramatizations of Roark Bradford's book.

Xylophone Barrage

Watch for a new Jap offensive against China. Harry Breuer, WOR xylophonist, is teaching 11 sons of the Mikado how to play that instrument.

Whiteman's First Sponsor

Paul Whiteman's first sponsor was an Italian fruit vendor in Denver. At the age of seven, Paul played his fiddle on the sidewalk in front of the stand to attract trade.

That is, he did until his mother caught him at it.

Toothpaste's Journeys

Forhan Toothpaste begins a new series of weekly programs over WMCA Feb. 20 called 'Jews in Scattered Lands'—a musical journey to foreign lands.

Fred Allano's Secret

Fred Allen's right name is John Florence Sullivan. Before adopting Allen as his stage name, he was professionally known as Paul Huckle and Fred James. No luck with either tag.

Short Shots

George Cohan is helping Thomas Munn on a show Feb. 19 for his Mission Carnival. Grace Green Clark, for whom Victor Herbert wrote the operetta 'Eileen,' is auditioning for radio... A correspondent asks what became of the strong silent men that the talkies put out of the movies; most of them, he says, are now crooners above 90% in his mid-veins... They changed the name of Ed Hill's new book from 'The American Scene—1932' to 'The American Scene—The Inside Story,' a free plug for his oil sponsor... Mr. and Mrs. Phil Cook are auditioning for the show... Mildred Bailey is flirting with a commercial on Columbia... Ariene Jackson is a new find of NBC; a little California girl who writes her town material... Sam Fraser, CBS pianist, hopes it will be a boy... WINS will supplement its report of the Roosevelt inaugural with a description of the parade from a Goodyear dirigible... Joe Haymes, Nut Club handstander for Columbia, is returning from a Nassau vacation... Viennese songbird, is making records with Nat Shilkret's orchestra... Paul Tremaine, broadcasting from the Bohemia restaurant, will get five Feb. periods weekly over CBS... WINS has a new concert grand piano nine feet long... Freddie Rich, after an absence of five years from clubs and ballrooms, will return to the Empire spot, from which place he'll broadcast over a WABC wire three times the week he's there... Dolph Martin, Columbia maestro, and Dok Eisenberg, big shot in the Wharf Theatre summer activities at Provincetown, Mass., are one and the same... Kate Smith resumes her vaude tour, opening at the Earle, Philly, Feb. 17... Bill Lincoln, whose 'Cora Island' is heard on WINS, is a native of Honolulu, who has been in America since the San Francisco World's Fair in 1915... Jimmy Dorsey has written a new tune for Crosby... Bill Paley, CBS president, is returning from a Nassau vacation... All work and no play makes Jack—and lots of it, if you have a sponsor.

NBC Drops Heller

Chicago, Feb. 13. Jackie Heller, who has been getting an NBC build-up, is singing for Columbia now. He gets a Wednesday afternoon network and two local airings over WBBM through the week he's here. Understood NBC New York called off Heller's periods.

DUAL WEB AUDITION

Chicago, Feb. 13. NBC and CBS auditioned the same program on the same day last week. And to make it more piquant Irene Wicker played the main role for both networks' consideration. Show in question is 'Chickie,' dramatic rights of which are controlled by Fritz Block.

Always 'Yes'

Freddie Berrens handles some 35 programs for CBS weekly and plays between 200 and 250 songs a week. All this under an assortment of noms-d-e-ether including Rhythm Kings, Syn-copators, Dream Waltzers, Sweet 'n' Hot Band, CBS Soul-venia, besides anonymously accompanying the Boswells, Greta Nelsen, Reis and Dunn, et al.

All his extensive experience Berrens observes that at auditions everybody gives one another that weissenheimer nod of approval and okay. Not once has one dared to opine that mbebs this wasn't so hot. It's gotten Berrens so peeved that he's deliberately played some notes only to get the same affirmative nod of approval. Never a 'nay.'

Berrens, once furious at this stupid log-rolling, gave out a particularly sour program at an audition when, for some reason, everything went awry including lack of the proper music and general unpreparedness. He came out willy-nilly, hang-dog expression, figuring that this time he'd get it 100%, and deservingly, but found, if anything, that the back-slapping was even more enthusiastic.

This is the 'Once in a Lifetime' of radio. Not once have people in the control rooms of studios, at auditions, audibly expressed disappointment.

HAPPY AIR ACT QUITS KHJ IN SPLIT FIGHT

Los Angeles, Feb. 13.

Quarrel over the percentage split for theatre dates between the majority talent of the 'Happy-Go-Lucky' hour and the Don Lee coast CBS radio station has resulted in the players after the Friday (10) program.

Hour, a sustainer, has been a favorite on the coast for 4½ years, and recently was switched from KPRC, the Lee station in San Francisco, to broadcast five afternoons a week from KHJ here. It has been appearing daily to the station capacity of 1,000 persons and was being booked for theatre dates by the Thomas Lee Artists' Bureau.

Playing in Fox West Coast Santa Barbara house a week ago, the hour was to go into a walk-out of the players on an 80-20 split above \$5,500. House had trailers on the screen announcing the engagement, but show was cancelled Friday by the Lee Bureau without giving the theatre any reason.

Inside is that the talent, led by Al and Cal Pearce, its m.c.'s, were not satisfied with their split. Following the argument, Friday they consented to go on that afternoon and then call it quits.

Other Walks

Walking out besides the Pearce brothers were Tony Romano and Murray Amsterdam, comics; Hazel Warner, Norman Nielsen and Mabel Todd, vocalists.

Chain intention is to continue with another deal program under the same title this afternoon (Monday), using other station talent and quick fill-ins, with Kenneth Niles m.c'ing. An attempt will be made to recruit new outside talent.

Engagements

Lady Esther with Wayne King's orchestra for 13 weeks from Feb. 16. Basic bid, excepting Cincinnati and Wayne, for 13 weeks.

J. A. Folger Coffee, with the Judy and Arno's aural, for nine weeks on NBC starting Feb. 27. Mon. to Fri. inclusive.

Household Finance Corp., concert orchestra with Edgar Guest, m.c., for 13 weeks over NBC's blue (WJZ) network.

Fennell, with Harry Sonick orchestra and quartet, over 31 CBS stations Sunday nights for 13 weeks starting Feb. 12.

Gold Dust Corp., Goldy and Dusty with the Silver Dust Twins, Mon. to Fri. inclusive, for 13 weeks starting Feb. 15 over 10 CBS eastern stations.

Inside Stuff—Radio

Chase & Sanborn will defray all wire charges and other expenses to pick up Eddie Cantor in Florida, or from other spots on tour with the Cantor-Jessel vaude roadshow. This differs from Al Jolson, who personally went \$1,200 on the nut for the remote pickups from Miami during his winter vacation.

Economic reason figures as Jolson's \$5,000 per broadcast is twice Cantor's. Latter receives \$2,500 plus \$750 for script, the latter having been a voluntary contribution by the advertising account as a sort of bonus, similar to the film studio idea. But Cantor has been paying writers like Sid Silvers, Jack Yellen and David Freedman \$300 a week each, off and on, besides spending the entire script allowance for material.

In view of Cantor's no-squawking amenability, the J. Walter Thompson ad agency will defray the pick-up charges and also the expenses of James Wallingford, the CBS announcer and Cantor's straight man. Wallingford has joined the comedians in Miami where Cantor will vacah a couple of weeks, and then continue about three more weeks with the vaude tour, in each instance being picked up for the air on the road.

The late Frederick Bonilla, publisher of the Denver 'Post,' only a week or two before his death was expatiating with an NBC official on radio programs. Bonilla opined that the leni of programs was not high. 'I think I'll endow a station so that the country can get some decent entertainment over the air,' Bonilla announced abruptly in his characteristic offhand manner. 'How much will it cost?'

'Taking him literally, the NBCite paper-and-pencilled an estimated cost of an estimated station, and Bonilla, by the quotation, quoted at the NBC official. 'Honestly, Mr. Bonilla, would you really invest a single dollar in a radio station?' the network exec asked.

'Go on, get out of here,' growled Bonilla, pretending to put the other out of his office.

Offer by NBC to participate financially in the Co-operative Analysis of Broadcasting, also known as the Crossley Reports, has been turned down by the Association of National Advertisers. For an annual \$10,000 contribution to the survey the network had stipulated that it be allowed to publish for general consumption in the trade the reports' findings. ANA insists, however, that the info collected be kept shut rosa among the clients paying for it.

Subscriptions among the 40 national advertisers and advertisers eligible to the periodic survey expire in March and the ANA is now out trying to drum up renewals. To date only 13 renewed subscriptions have come in. The ANA has taken \$14,000 from members of the ANA and another \$32,000 from advertising agencies.

While waiting for the trans-Canada network to develop, western Canada prairie stations, headed by CKY, Winnipeg, are developing an interchange of programs via the telephone system temporarily dubbed by press writers The Western Canada Prairie Network.

Programs which have been deemed good enough to go over the chain are, from Winnipeg: 'Prairie Hour,' 'Saturday Minstrels,' Van Russell, magician, 'Round-Up Rangers,' 'Half Hour of Fine Music,' and 'Vesper Hour.' From Regina the periods include Regina Rifles Band, 'Fireside Hour,' Concert Pianist, and 'Dreadnaught Melodies.' Stations in the web are Winnipeg, Edmonton, Calgary and Regina.

An economic advantage which Victor and Columbia recording labs have for the making of electrical transcription disks is that they are licensed prior to the radio bull market and also are in much better position through equipment charge-off for their regular phonograph business instead of saddling everything on the radio adjunct.

Victor and Col, as extensive phonograph record manufacturers, were licensed prior to the radio bull market and also are in much better position through equipment charge-off for their regular phonograph business instead of saddling everything on the radio adjunct.

P. a's in several of the major agencies have been instructed to guard from publicity the script authors on radio shows, particularly those on the agency's regular staff. Purpose here is to protect the employees in the event the advertiser becomes dissatisfied with the output and insists that the writer get the axe.

Other angle is that the agency as a rule sells the client on the idea that the service given it is derived from co-operation of the agency's creative staff, and that no man in particular is responsible for any piece of advertising copy or any part of a program put on the air.

The four week cancellation clause now contained in practically all contracts, causing the sudden shifts of talent on commercial programs, has made it embarrassing for the monthly radio fan magazines.

Mags' material is usually prepared a couple of months in advance and by the time they make the stands they frequently find that several of the artists given the spread in the current issue are no longer on the air. Often a heavy play is also given to a performer's commercial contract but by next month's date the actor has a back on sustaining and another has taken his place on the subsidized show.

So that the fans in the hinterland can get an eyeful of the likenesses of both the major and minor names on NBC programs, the network's press department is arranging to tour an elaborate photo exhibit. Pictures mounted on special accordion-folded frames will be put on display in each town's leading department store.

Suggestion that Ray Lee Jackson, the official studio photog, travel along with the exhibit has been vetoed. Contacts with the department store and arrangement for shipping to the next town, will be left to the NBC affiliate stations on the itinerary mapped out.

When NBC launches Josef LeVine on his regular Sunday evening half hour it won't be wholly due to the fact that the network has de-

(Continued on page 42)

HORLICK WITH C&B

Harry Horlick and his A. & P. Gypsies, with Frank Parker, vocal soloist, have been signed by Ed Conner and Wayne for 13 weeks on NBC starting Feb. 27. Mon. to Fri. inclusive.

Blossom Seeley and Benny Fields are similarly set with Conne-Bosberg.

Kyne Starts

San Francisco, Feb. 13. Peter B. Kyne goes radio next week when he starts spinning yarns on the Bob Coffee over NBC's Coast hookup.

Ted Fiorito's orchestra and other talent lineup continues.

Lottery Clause on Way

Washington, Feb. 13. Ban on lotteries over air, included in House bill to amend radio act, went through Senate Thursday (9) without record vote. Bill now goes to conference before final passage by both houses.

Lottery measures bars broadcasting any information on lotteries wherein awarding of prizes depends on chance. Does not affect contests with positive skill angle. Penalty for conviction is \$1,000, or year or both.

Senate added to House recommendation clause that station can not be taken off air for violation of lottery ban.

NEW WAR 'NAME' S'NOCE '31

Crosley's Suspends Its Booking: Cut In as High as 50% on Salaries

Cincinnati, Feb. 13. Crosley's artists' bureau suspended last week. From now on WLW talent is at liberty to arrange bookings for personal appearances either direct or through individual representatives, but must pay the station a percentage of the take for air announcements of the dates.

In the past the Crosley booking department furnished an agent and offered their blasts of theatre engagements for a cut of from 40 to 50% of the artist's salary. Under the new arrangement the station's cut, it is understood, will be something like 10% of what the theatre pays to its talent.

For the last year or so the WLW artists' bureau was headed by several different men who had no previous booking experience. Most of their contracts with houses were on a percentage basis, which resulted in light returns for the talent. In a few instances, where artists were to share in a split of a theatre's gross above a certain figure, the artists failed to reach the dividing marks and received nothing for their stage work. They also lost transportation and hotel expense for the dates, which they paid themselves.

Seven Let Out

The folding of the bureau came on the heels of the fiasco suffered by a unit of WLW acts at the Music Hall in this city last week. A six-act bill was booked into the 3,500-seat auditorium for seven days. Poor biz called for a halt after three days. Troupe was in on a 50-50 split, and its share for the three days was only \$200.

Brodie also resulted in WLW letting out Sid Ten Eyck, announcer and sustaining artist; the Randall Sisters, hilariously singing trio; Yoe-dling Twins and the Wanderers. R. L. Ferguson and Jim McConnell, in charge of bookings, also are out.

Groucho-Chico Get \$6,500 Weekly on New S. O. Contract

Hollywood, Feb. 13. Marx Brothers (Groucho, Chico) get a renewal of their Standard Oil air contract for an additional 13 weeks at \$6,500 a performance for the two comics. In addition they are allowed an extra \$1,000 for writer expenses.

Half hour will cost S-O around \$12,500 under the new arrangement. Remuneration of cost includes \$2,500 for NBC ether time; \$1,000 for music and production expense, and around \$2,000 in line charges.

Endeavor to the Standard Oil of California into the contract so that the programs could go out on the Coast, felt through.

The Marxes will continue their Coast broadcasts, having two more to go on the present contract until they finish their Paramount picture, "Cracked Ice." They then go to New York for the subsequent weekly programs.

Broadcasts will be handled by John Swallow at this end in the absence of F. A. McCann, of the McCann-Erickson agency, who returns to New York.

Hardboiled S.A.

Chicago, Feb. 13. Carson Pirie Scott, department store, has taken the physical culture period of Capt. Paul Fogarty. This is an early morning period over WGN.

Fogarty's tough guy style of shouting orders at his unseen pupils over the air was discovered to have sex appeal for the ladies with the department store tie-in a result.

Believed to be the first time maternal setting up exercises have been bankrolled on the air. Fogarty comes radio from Culver, Military Academy.

100% Booked

Chicago, Feb. 13. Boswell Sisters, currently at the Chicago, and Kate Smith, booked for March 17 at the same house, will complete an unusual record at Balaban and Katz. At that time, everyone of the radio cast in Paramount's "Big Broadcast" film will have made a personal appearance in Chicago at either the Chicago or Oriental theatres.

Included in this roster are: Mills Brothers, Bing Crosby, Kate Smith, Boswells, Arthur Tracy, Burns and Allen, Cab Calloway, and Vincent Lopez.

Claim One Way to Insult Agencies Is To Ask for Money

Chicago, Feb. 13. Fritz Block's experience with Fred Ibbett, of the McCann-Erickson agency, bears out the claim of other radio authors that the one way to insult an advertising agency is to insist upon payment for scripts written to order. Block got his script back, a curt dismissal, and all negotiations were declared off when, in making an issue of the agency's responsibility, he requested payment on a script written for Italian Campaign's "Fu Manchu".

Other authors have reported similar experiences with various ad agencies which are pleasant and enthusiastic until the authors declare themselves as unwilling to write just for glory and anxious to see a little cash.

Block took his complaint to A. R. Wallace, Ibbett's superior. McCann-Erickson. As far as known, Block is the first radio author to do something about the treatment they all grumble about privately. From reports Block's argument is that he is submitted an outline of his script which was okayed by Ibbett, and he intends that this constitutes a contract for his service. As the price was also fixed at the time.

Italian Campaigns did not reject Block's script, but everything was declared off by Ibbett when the payment question became acute.

COAST AIR DUO PLNA TO BACK OWN LEGIT SHOW

San Francisco, Feb. 13. With possible sponsorship just around the corner Cecil & Sally, served duo recently dropped by Public Food Stores on KPO, are going legit.

Johnny Patrick, who is 'Cecil' of the pair, is backing himself in a legit show. His own show, which he'll open Feb. 26 at the Fulton, Oakland. Marks first public appearance for the team with Patrick's partner, Helen Troy, and cast all set. John Fee directing.

WBBM'S DANCE LINEUP

Chicago, Feb. 13. Frank Rainaldi, orchestra from the 100 Club joins WBBM's round the town musical group this week. Other itinerary now includes Ben Byrd, the Cheesecake, Charles Straight at Vanity Fair, Earl Hoffmann at Casa de Alex, Herbie Mott at Granada and Irving Singer at the Rainbo Gardens.

Three of these spots are newly opened.

DEPT. POLITICS KILLS CHANGES

Networks Careless with Sustaining Acts—Inter-Dept. Politics Ruinous to Possible Radio Stars—Couple Broadcasts and Off

ALWAYS NEW PETS

Fact that no new names have been crated from this radio's own ranks for a year, according to the consensus of opinion in the broadcasting trade, is due to the careless treatment accorded to the networks to act designated for a buildup. Contention is that at no time during the past year has this knack for talent mishandling been as aggravated as it now prevails.

What makes it worse than ever is the turmoil of inside politics. Under pressure from the top to get busy and stimulate listener interest with a new line of candidates for either fame, one department finds itself pitted against the other in trying to maintain spots on the schedule for its respective candidates. Program department has its own selections for a buildup and it wants to make sure that these are down for a regular release. Execs in the artists' service are as determined to see that the prospects they've picked get both the right and ample spots on the network's time chart. In the clash between the two departments the talent then becomes a football with its chances of getting anywhere pretty much nullified.

Politics and Angles

These battles for the open niches has prevented untold numbers of sustaining candidates from being pegged for regular mike appearances. A couple of broadcasts and off they come to make room for the other department's latest 'find,' with the change taking place before they've had a chance to see what the reaction, if any, was to the loudspeaker.

For an act to get a regular sustaining period at the start doesn't mean that it will retain that same spot very long. No matter if the turn shows a click possibility, the skids are there to be slipped under it at any moment ripe by the opposition department.

If the candidate hasn't the interdepartmental situation to contend with, there are other handicaps. Being shifted around on the schedule is the least of the headaches.

For each of the act's programs there's probably a different studio leader and a different set of musicians, men who may be on their consecutive session and who look upon this one as just another chore.

If the subject of the buildup is having instrumental backgrounds constantly changed on it, it's likely confronted on each mike appearance with a different continuity writer, a different production man, or another engineer at the controls, or some other announcer who looks upon this performance as just a time pass.

When these circumstances are stacked against them it is no wonder to the trade that neither network has, on its own, built up any outstanding names the past year.

Darmour Waxing Also; Actors on 2-Way Terms

Hollywood, Feb. 13. Larry Darmour will attempt making pictures and radio transcriptions at the same time and with the same casts. Indie film producer is organizing a recording company and will hire players on double contracts.

First series will be a set of comedy flops, "Conky and His Pals." Irving Fiegel, of Hollywood Radio Attractions, will handle Darmour's air department.

Coast, Sensing B. O. in Ether Acts On Split, Urges Free Air Show Ban

Watching All Stages

Scouting around for talent in musical, dramatic and vaude houses has become part of the regular duties of ad agency staff men concerned with the production or writing of programs. One agency makes it a point of seeing that a member or two of its radio department are in attendance at each musical opening or Broadway, the boys assigned to turn in suggestions on possibilities for radio in the cast.

Another agency frequently has men from this department taking a flier to nearby cities to look over a show breaking-in.

Ad Agency Tells Its Radio Dept. No Parties—Gifts

An order to employees in its radio department to stop attending parties with performers and their agents has been issued by one of the big advertising agencies. Also stressed is this agency's attitude on the acceptance of gifts from persons from whom it buys anything. Employees are advised that under no circumstances are they to accept any sort of gratuity from talent or their representatives.

In a conference of the agency's execs, preceding the issuing of the orders, reference was made to commission splitting implications made in stories which have recently appeared in "Variety." Special note is said to have been paid to the published interview with Stuart Peabody, president of the National Association of National Advertisers, who warned that padding of talent prices and cutting in on what the mike performer was supposed to get boded no good for the future of radio.

Haverlin Joins Agency

Los Angeles, Feb. 13. Carl Haverlin, sales manager of KFI-KECA for several years, has resigned to join the advertising firm of Bowman, Dauts & Cummings.

Glen R. Dolberg, station's assistant manager, steps into the higher berth.

Los Angeles, Feb. 13.

With Coast theatres beginning to show a keener interest in the booking of fave radio programs, there is a noticeable change of heart on the part of the stations to the free radio broadcasting shows which, it is estimated, are playing to around 10,000 persons a week in Los Angeles alone.

Advertisers paying the bills for these air programs want to continue the gratis performances, but the stations are beginning to oppose this on the theory "why give away something for which theatres are willing to pay?" Talent, naturally, is in accord with this, but so far the advertisers are holding out.

Bookings Municipal Auditorium. New point of view toward the free shows, both in radio and theatre circles, followed the launching of a plan to roadshow the coast CBS Happy-Go-Lucky hour, in auditoriums and halls throughout the state. First of these is to be at the Long Beach municipal auditorium, although a week ago the hour played a Fox-West Coast house in Santa Barbara on a 50-50 split from the first dollar. Negotiations are now for the program to go into the Pantheons, Hollywood, on an 80-20 split after \$5,000 (house nut), the larger share going to the air lineup.

F-W-C is showing a willingness to book this and other ether acts in lieu of stage shows now that Fanchon and Marco units are out, but it is indicated that the interest would be keener if the stations desisted from those free daily and weekly stage broadcasts for the public.

KFWB Stops Free Ducats

Warner Brothers, KFWB, which started the free sight and sound show parade with its weekly "Hi-Jinks," is demonstrating a tendency to ease up. Plan formerly was for admissions to these broadcasts on the presentation of labels from the bread the program plugs. The premium thing was stopped last week, and while the programs are free to those who want to go, there is not now any particular emphasis to obtain labels.

Back of this is seen the influence of the picture and theatre end of the film company.

More Funeral Stuff

Chicago, Feb. 13. "Tombes of the Greats" is a startling title of a new program over WBBM every Sunday afternoon after March 5. Dr. Gustav Romfort will provide organ music appropriate to the theme that Oak Ridge Abbey is a fifty cemetery. Selling vaults.

Radio Protective Material Dept.

Similar to 'Variety's' Protective Material Dept. for vaudeville, and for long an institution in the stage show business, 'Variety' again offers its facilities, gratis, for the protection of radio material.

Radio scripts, ideas and all material for broadcasting purposes may be registered free with 'Variety' at its main office in New York. Registration carries no charge or obligation whatsoever. Receipt of such material for registration establishes a means for priority claims in the event of future disputes over gags, continuities, etc. It operated that way for vaudeville and was considered by this paper as a "free service."

Radio manuscripts, placed in sealed envelopes, are thus registered. 'Variety' reserves the right to open any envelopes at any time to establish any phase of the legitimacy of the contents, although it is otherwise not concerned with the contents or outcome of any disputes. Likewise, the right, if the sender is not known in the show business, to at once open the envelope to ascertain if contents are sent in good faith or to act as a pseudo claim later on, if a duplication should appear on the air or elsewhere. If deciding material has not been sent in good faith, it will not be accepted by 'Variety' for registration.

The advantage of this registration of material is to expedite differences and arguments over ideas, gags and material. In the vaudeville field these arbitrations with the aid of 'Variety' meant that many cases were kept out of the courts and more speedily adjudicated by an intra-trade board.

Unperformed, like unpublished manuscripts, can't be copyrighted. Thus, this registration affords an author with a number of ideas to register these with 'Variety' as a means for the establishment of some premise of priority.

RADIO CHATTER

East

Phyllis (Mrs. John P.) Medbury will drive in from Hollywood to join the Old Gold m.c.'s set for six weeks at least. Their home is on the coast.

Roland Martini, ex-pulp writer, authors 13 scripts a week for Blackett, Sample & Hummert agency every week.

Ed Horwig, news broadcaster over WGY, talks like Kallenborn over CBS.

Leland Stowe, Paris correspondent of the N. Y. Herald Tribune, sounded homesick in his broadcast, short wave lent by NBC.

Walter O'Keefe has a couple of radio commercial nibbles which necessitated Al Boasberg hopping to meet the comedian in Cleveland last week. O'Keefe was there making a personal app.

Theft of a supply of radio transcription records for WHDH, Salem, caused a problem. They were intended for the day's program.

J. Rosanmond Johnson is the Uncle Hannibal in the Wheatensville sketches (NBC).

CBS convened its branch p.a.'s in New York last week for no other reason than to pep them up again over Columbia's future.

Visiting firemen were Steve Trumbull, Chicago, Ted Church, Washington, Harry Elliott, San Francisco, and John Neagle, Boston.

Ally Lyman and Freddie Berrens seem to be feuding.

Eddie Millers now has a regular period all to himself on WOR, Newark, Tuesday mornings.

Johnny O'Connor is still business plenipotentiary for Fred Waring.

Rule against releasing pictures of the "Skipty" ether cast still prevails, with Percy Crosby refusing to make an exception even for the N. Y. "World-Tele" radio roll in which his creation won first place among the radio stanzas.

One of Frank Mason's main tasks is to guard Col. Richard C. Patterson.

son, NBC's new head v.p., from interviewing newspaper men. It's instructions from M. H. Aylesworth, who's still the official and exclusive spokesman for the chain.

James D. Shouse and Leonard Erickson, of CBS' western sales division, dropped in on the home office last week.

West

KSL, Salt Lake City, producing from new Utah hotel studio.

Milt Taggart's band, recently back from road route, plays KDYL.

Francis Farney, ex-theatre organist, now exclusively with KSL on piano work.

Low Greenfield, who inaugurated remote pick up of Salt Lake furniture auctions last year, back from San Francisco.

Joe Kerns added to KSL announcing staff; Lennox Murdock, off mike and transferred to copy desk.

KIRO, Ogden, books Rev. John Carver for daily talks.

KFP, Twin Falls, gets full time. Renewal of license until July 1 for KICA, Clovis, N. H.

KGCU, Mandan, N. D., jumps power from 250 to 500 watts.

KRSC, Seattle, goes from distance to unlimited time by special authorization.

License of KJR, Seattle, assigned from Northwest Bredist, System to Fishers Field, Inc.

While in L. A. for Paramount's International House, Burns and Anton will CBS via KEE, La., won't be heard, however, west of St. Louis.

Tom Jones and Lions Club quartet to broadcast daily over KCLZ, Denver, for Denver Dry Goods Co.

Two announcers will give news events, one as of today and the other of 49 years ago.

Caswell Coffee Co., pioneer in Frisco broadcasting, renewed its Cowell Concert over NBC for another 52 weeks.

Small Polak and orchestra, with singers, continue.

Mid-West

Dick (Dusty) Farnham, sports announcer of WREM, Minneapolis, is a former pro ball player, having pitched for Minneapolis.

KYY, Davenport, Ia., has a new announcer in Hugh Hippie, who resigned from the Central Broadcasting's WOC, effective Feb. 10.

Claude Morris, youngest of KDKA's announcers, to devote his entire time to direction of dramatic presentations. A graduate of Carnegie Tech's drama school and with KDKA since diploma time.

KSO bringing on Alice Joy for auto show.

WHO sponsoring new series "Fremont ethics" talks by prominent Iowa Rotarians.

KSO featuring Fred Jeske, from WGN, and making ready for Dorothy Fay, NBC.

WBBM, Chicago, and five other midwestern stations take Kellogg's "Buck Rogers" program in an expansion move.

WIBC, Chicago, housewired Wednesday (3) at their new studios while subzero weather prevailed.

Marceline Moxley will play Clara, Lu and Em on their eastern jaunt to Washington and other points starting Feb. 28.

Gene Cretzinger lost four days from CBS, Chicago, because of that frisky nag. Horse was ruled insane and shot.

Horlick's "Devil Bird," originating over WGN, Chicago, extended to KMOX, St. Louis; KMBC, Kansas City; KHAZ, Lincoln; and WHAS, Louisville.

From a field of 17 audition aspirants, Donald Rescan, Dixon, Ill., has been named as an announcer at WOC, Central Broadcasting Co. unit here, to succeed Hugh Hippie, now with KYY, Chicago.

VADEVILLE ON COAST AIR TRY

Los Angeles, Feb. 13.

Town is going overboard on vaudeville programs on the air. L. A. is pretty well filled with people who used to do their stuff on the stage, and those who can be turning to the air.

Latest outlet is a Buy American drive to be inaugurated Thursday night, with Ed Wynne and L. A. on a time contract. Period will cover 45 minutes and be devoted to vaude acts exclusively.

First program will include Doc. Hall, of Russell and Hall, Chas. Lung and six other acts m.c'd by Gino Sevr.

AGENCY-NBC BATTLE OVER WRITER'S CREDIT

Agency on the G. Washington coffee account and the program powers at NBC are feuding over the web's refusal to give air recognition to the script writer on these Sherlock Holmes yarns.

Network refuses to budge from its policy of giving no writer credit unless a literary name. Cecil Warwick & Cecil agency contends that if it chooses to plug the writer of a show that's its own business.

Continuity scribbler is Edith Meisler who not only prepares the dialog for the mystery show but also does the Sloan Liniment affair.

"Warden Lawes in 20 Years in Sing Sing," another C-W-C account. Both shows are produced by an outside firm, McKnight & Jordan. Tom McKnight is the script writer's husband.

NBC execs declare they don't think the public is interested in the continuity author and, anyway, have no intention of making an exception in Meisler's case.

Before taking the script to G. Washington Coffee, Miss Meisler had offered this sleuth series to the NBC program department for sustaining.

But Bertha Brainerd, at the time, thumbed it down on the ground that the serial wouldn't have a chance on the air.

WELCOME LEWIS RETURNS Sustaining for NBC—Andrea Marsh Also for Same Web

After a year's retirement from the network, Welcome Lewis returns to NBC Feb. 27. It's for a thrice weekly for a sustaining schedule.

Another warbler of similar category set for regular sustaining niche on the same chain is Andrea Marsh who formerly worked on the Canada Dry series with Ted Weems.

This is a double week release with a third period to be added later.

3 X'S GO NBC

Three X Sisters have switched their other connection to NBC. Harmony trio is set for a four program week buildup starting this week.

Girls, until a few weeks ago, were on the Tydol show over Columbia and were being booked for personals by that network's artists' service.

Bureau of Information

FOR

Advertising Agencies

Advertising agencies and others in the field of radio, against any problem pertaining to the show business or broadcasting from a show angle, are invited to consult "Variety" for information. This service is gratis. Mail communications will be answered promptly. Any show angles unfamiliar to the radio program directors of advertising agencies, and all others in the radio-show business, will be clarified.

Information particularly may be desired by radio talent buyers on the estimation of acts' salary values. These will be forthcoming as part of the information published in "Variety" in that as to the value of standard attractions for the stage, screen or radio.

This entire free service is confidential. "Variety" pledges none of the requests will be given publicity in print or otherwise.

The Poison Twins

Ed Wynne and Eddie Cantor remain, with new year well under way, the two attractions that other commercials shy away from opposing on either Columbia or NBC's blue (WJZ) network.

Inducing prospective customers to be opposition at these hours has about proved a hopeless proposition. Sales departments of both chains admit this.

Loew Buys WRNY

To Plug Houses In Greater N. Y.

Loew, Inc., has taken over WRNY, New York, on an outright buy. Deal gives the theatre circuit practically full time on the air.

WRNY is on the same channel (1010 kilocycles) with WHN, located in Manhattan, and WPAP in Palisades Park, N. J., both of which latter outlets are owned and operated by Loew.

Possession of the WRNY studios and transmitters was immediate following the closing of the sale and the Federal Radio Commission's approval of the transfer of WRNY's operating license to the new owner.

Loew intends to operate WRNY as a separate entity for the time being but to eventually merge it with WHN.

Fourth station sharing the wave length, whose broadcasting power is limited to 250 watts, is WQAO, which is owned and operated by the Calvary Baptist Church of Palisades, N. J.

The outlet gets the air for one hour two evenings a week and two hours on Sundays.

Loew's plan is to use WRNY to plug the Capitol theatre and the circuit's major houses located in Brooklyn and Queens.

CBS ACCOUNT FED UP ON NBC'S THURS. NITES

Coming to the conclusion that the three one hour shows running consecutively on NBC's red (WEAF) network Thursday nights is too tough a combination to contend with, Procter & Gamble (Chilpao) has decided to cut out its Mills Brothers session that evening and instead concentrate on a single half hour period some other night in the week.

New arrangement will go into effect as soon as CBS can clear the required stations.

As its schedule now stands the P-G account has the Mills also on a quarter hour whirl Monday nights. When the program goes to a single 30-minute Victor Young will step in to baton the band with Paul Small also added to do solo warbling.

The three programs that P-G considers too strong a band to back up against are Fleischmann, Maxwell House's Showboat and Lucky Strike.

Dempsey or Hayes For Boxing Resume

Teddy Hayes, formerly Jack Dempsey's trainer, is peddling around to ad agencies a series of scripts purporting to spill the inside on the boxing industry. Proposition calls for his personal appearance at the mike, and program would be a mixture of personal narrative and dramatized flashbacks from big fights in which Hayes was involved.

Among the agencies to whom the idea has been submitted, one has also been offered Jack Dempsey in person for a network series, but not with Hayes as part of the show.

2 Broadcasts and Off, A New York Record

The Mr. Sole and Mr. Heel stanza, supported by Klei's shoe repairing chain on WEAF Sunday afternoons, canceled after two broadcasts. Short stay on the air marks a record for any of the three local network stations.

Program used a harmony team.

FORD'S 3 WKLY HOURS, 2 WEBS

Ford Motor Car Co. is in negotiation with both NBC and Columbia for three one hour periods a week. Idea is similar to the arrangement now being supported by the Standard Oil combine.

The Ford intent is three different types of programs with release depending on which network is able to obtain the stations. One program would be framed around a dramatic or musical comedy idea, the second would be strictly made up of name dance bands, and the third, a symphonic orchestra with guest concert stars.

All programs will be scheduled for an evening cross-country hookup.

The contract Ford figures on negotiating with the networks calls for a minimum of 13 weeks.

PACIFIC COAST AIR GETS MARLBORO CIGARETTES

Los Angeles, Feb. 13.

Marlboro cigarettes, leading coast, opening Tuesday (21) with a three times weekly broadcast over the Don Lee coast CBS chain for a 52-week period, 9 to 9:15 p. m., Pacific time.

Backbone will be Raymond Paige's KHJ orchestra with vocal interruptions, in a program of symphonic jazz.

Richy Craig III Again

Hollywood, Feb. 13.

Richy Craig, Jr., is understood to be in a serious condition and going to Pottinger's Sanitarium, Monrovia, Calif., for treatment.

Craig ails off and on with his lung trouble.

FRED ALLEN

Management

WALTER BATCHELOR

BATH CLUB REVUE

WABC

Sunday, 9 P. M., E. S. T.

LOU KATZMAN

And His LINIT ORCHESTRA

JACK DENNY AND ORCHESTRA

WEAF

WABC

Waldorf-Astoria Hotel

Victor Records

Lucky Strike Dance Hour

Whitman Chocolates

WJZ

WOR

Management M. C. A.

THREE VI

Pearl X Jessie

SISTERS

CBS-WABC

TYOOL JUBILEE

Mon., Wed., Fri., 7:30 P.M.

Personal Management ED WOLF

LEON BELASCO
N.B.C. C.B.S.
Wed. 9:30 E.S.T. Mon. Thurs. and
Woodbury Hour Saturday
NIGHTLY
AMBASSADOR HOTEL, N. Y.
Sole Director HERMAN BERNIE
1019 Broadway, New York

LEONARD HAYTON
and His
CHESTERFIELD ORCHESTRA
SIX NIGHTS WEEKLY
(Except Sunday)
via
Entire Columbia Network
9 P. M. (E.S.T.)

DUMB CRACKERS
ROBERT BURNS
PANETELA WABC
Every Wednesday
Evening at 9:30 P. M.
BURNS & ALLEN
Dir.: WM. MORRIS AGENCY

"THE GREATEST TRIO ON THE AIR"
"Two girls and a boy that strike and sparkle with red hot music and song for the early risers."
(AIRCASTER)
DON-HALL TRIO

COAST TO COAST
WJZ 7:30 A.M. Every
Mon., Tues., Wed., Thurs., Fri., Sat.,
M. p. m. 5:30 W. 4th St. New York

OLD GOLD

With Waring's Pennsylvanians and John P. Medbury Band, Comedy 30 Minutes

COMMERCIAL
WABO, New York
Debuting (8) of this one was a rush-'em-up job and the results showed it, making the occasion of Old Gold's return to the air after a year and a half's absence anything but an auspicious one. No one to blame for the messiness of the single roller skate, together with the agency on the account, Lennen & Mitchell. There was a case of announcing a show to be broadcast rushing around for a show to go into it.

After auditioning some 15 comies, Old Gold and its agency finally decided to wait until John P. Medbury flew in from the coast. Medbury, under CBS auspices, was given a hearing on a Sunday, and three days later he and the Waring unit found themselves before a mike feeding it out to a hook-up of 55 stations. To make it still worse, combination had to broadcast from a studio outside the Columbia headquarters because the latter's main studio was occupied by the Robert Burns session, which preceded it on the schedule.

In consequence, that initial show was a ragged, slam-bang affair. Face was weighed down, tied up into knots by careless and inept routing, with the general effect of the broadcast bringing little credit to the Waring combo and still less to Medbury's rep, at least out on the west coast, as a gagster both on himself and on the schedule.

The account couldn't have picked a better announcer to peddle the slogan, "America's Sweetest Sixty-six," than David Ross, and it couldn't have picked a less adept choice to do the selling of the show. Inadequate preparation in the comedy department made itself, a still tougher obstacle for Medbury, particularly during the first half, in which members of the Waring organization participated.

Despite all the impediments of poor preparation and routing, the Waring outfit came through with two smartly executed items, showing something of the timing and timing and unclogging an arrangement of "When Day Is Done" that must have registered solidly with the rockin' chair mob. It sounded different.

To make sure of a listening audience from the start, the circuit elected to follow the Robert Burns (Lombardo, Burns and Allen) stanza, using the same line-up of stations. Which slimmers down to one band and comedy turn following another. *Ode.*

SOUTHERN JUBILEE QUARTET

Sustaining WGY, Schenectady

Colored singers 15-minute afternoon program once a week. Neither their names nor outside associations are given. The type of entertainment presented may be product of a Negro college. It's the Negro of the southern camp meeting are featured.

Men sing without piano accompaniment, but with the characteristic ear for harmony. A feeling for the dramatic and a spirit of religious fervor registered solidly with the spirituals. Tenor usually leads. On earlier broadcasts comedy and straight harmonica were featured. Recently they have been doing only spirituals. This is a mistake.

Program is "different" for a local and singers could fill a night spot. *Jaco.*

DOROTHY FIELDS and JIMMY McHUGH

Songs Sustaining WJZ, New York

Writing partners of many click shows and of many show hits, Dorothy Fields and Jimmy McHugh made their debut of NBC's blue network Friday (10) with a fifty package of songs and a variety of own compositions. McHugh manned the keys, but otherwise remained inaudible, leaning over a piano, a centralist and personality, that takes.

Repertoire she chose for the occasion was a nicely balanced collection of their spiced anthems, going back to "I Can't Give You Anything But Love" and winding up with "Heb, Young Fella."

Buildup given the pair in the continuity phrasing was handled mainly by the announcer, Ford Bond, which the Dorothy Fields personality program easily rates. *Ode.*

GOLD MEDAL CONTEST BAND

Disk COMMERCIAL WGY, Schenectady

Latest in a series of records used by General Mills of Minneapolis, plugging a word building contest for its Gold Medal Flour (competition also newspaper advertised).

Disc starts with a band number, followed by a vocal solo. The latter has high pressure appeal which Harlow Wilcox delivers about the contest. He talks with the speed of a flying Gibson. The program runs over several times a day and entertainment value almost nil. It's the contest or nothing. *Jaco.*

'BUY AMERICAN' BENEFIT

Contributed Talent KFWB, Hollywood
Several Los Angeles stations' vaude hours willingly contributed their talent and time for one hour program in the interests of the "Buy American" campaign of the local Hearst's "Exposition" and the columns of publicity space that went with it. It was something like WJZ's recent vaude hour, but on a much smaller scale.

Crowding the high lights of the various programs into one hour results in a great deal of time for this type of air fodder. Considering that but four of the acts turned up for rehearsal and that the time of the turn was a haphazard affair, the results were surprisingly good. Only two of the acts previously offered were kept on the program through lack of time, and the mike-hogging of some of the early spots.

Despite the evident eleventh hour confusion, Johnnie Murray did a workable job as emcee. For the most part the contributors supplied brief bits from previous routines on the radio. Outside of a couple of short plugs for the "Buy American" campaign the patriotic theme was in the air from the beginning to the end with a short opening and closing chorus. Those contributing were the Happy-go-lucky, Lucky; Harry Leland, comic of the KFWB "Big Show"; Frank Brown and Kay LaVelle, Beverly Hill Billies; Sam Cowley, Jim Newell, The Rhythmets, Calmon Lubovitch, violinist from KNX; King's Men, vocal quartet from KFWB; Harry Barris, Lois Whitman, Duke Atterberg and Ken Gilman, comic duo from the Gilman; Beatrice Hagan, soprano, and Sterling Holloway, of KFI's "Merriam-Webster's Dictionary" Orchestra backgrounded.

Program was put on before an audience of about 1,000 at the Warner's Hollywood studio and re-broadcast over the other nine stations. Only local stations not using the program were KFI and KFI, which, while being unable to switch commercial time, nevertheless supported the talent. *Stan.*

'RED STAR OF BROADWAY'

With Heywood Brown and Orchestra 30 Minutes COMMERCIAL WJZ, New York

Heywood Brown's new ether connection, WJZ, has him specializing in a sales routine on furniture, and he has been making aces in and out of the variety proceedings as a sort of m.c., but his new connection with WJZ and the listeners the whimsical slant on the Macy brand of furniture. That slow, drawling delivery of his fits in nicely with the subject as long as it touches on the four-poster article. Otherwise as a peddler of merchandise he is not so good. Still rates as a keen and interesting topical commentator.

Occasional sales spiel Brown rings in some of their department in the Macy emporium. When he isn't introducing the next item of entertainment Brown expatiates on how he came to be associated with Macy's "House of Mystery." That explanation is also of the whimsical variety. For the season, which replaces the store's "Minstrel Show," they gathered a slick bunch of entertainers and all deftly routed. On earlier broadcasts the fun from conducting to bawling the orchestra. For some bright moments of harmony, Brown and his orchestra, and Pat, station's blackface stand-in, help make the event into a sprinkling here and there of cross fire comedy, while Mabel Jackson gives pleasant voice to a moon-and-June ditty.

Brown brings with him a staunch and wide following, but it is doubtful whether to the uninitiated among dialnumbers the columnist's connection with the program will mean other than just another announcer with a leisurely style that makes him slightly different though less stimulating to listen to. *Ode.*

JERRY FRIEDMAN-JACK

Sustaining WMCA, New York

At 2:30 to 3 in the a. m., if you're out that late, the rhythmic jazz of Jerry Friedman's combo from the Club Friedman, and Jack Osterman's band, will be a welcome relief from the insomnia. It's the windup period for station WMCA at an hour when the night is the hottest, for this is the time when the most of the night drop-in, is the latest morning hangout.

Friedman's music is as ever effective and Osterman's sophisticated introductions and commentaries between songs (also during a couple of vocal solos on his own) are in keeping with the unconventional hour. *Apel.*

HOLLYWOOD HAMS

Comedy Serial, Sustaining KFWB, Hollywood

Presumably the experience of a couple of Hollywood film extras in their vaudeville job at the studio. Passable for the hinterland who go for the film colony stuff. Station is aiming this daily half hour at the sticks, particularly

DISC RECORDS PROSPERING

Time brokers who have the best available time slot up, and have created split networks for advertisers in the hinterland, are proving a boon for the electrical transcription (disc) people. These disc record makers are flourishing as the result of insufficient demand for musical coverage on a network hookup.

The disc manufacturers take the programs, as broadcast, off the ether, record them and then ship out to the spots where the time has been secured up, for broadcasting at some later day and hour on a spot-broadcasting contract.

The chains have been particularly in the hinterland. The difference in time is another factor so that often only a New York broadcast can blanket the Atlantic and Middle Atlantic territory, because the mid-west, Rocky Mountain territory, through an hour or two hours' time difference, is sold to some other advertiser.

Coast Broadcasters Accept House Rent, Haberdashery in Pay

Los Angeles, Feb. 13.
Small stations here will trade radio time for almost anything. Some of the larger stations are not even averse to taking merchandise credit in lieu of cash.

Almost all hope for a third chain apartment house and pays off in free rent. Another takes care of the clothing wants of its staff through a strictly trade exchange with one of the downtown crank haberdashers. Still another takes furniture in return for its ether time.

Larger stations will readily exchange time for automobiles occasionally, and with a studio tie-in, promulgated a gasoline company all the picture company's patronage in exchange for the air account.

ANTWERP WIRE SERVICE OFFERED AT 3c A DAY

Brussels, Feb. 13.
Collective radio distribution has made its appearance in Belgium. Antwerp, a populous suburb of Antwerp, where the first central has just been inaugurated. Household can be connected to the distributing station for less than \$5 and for 3 cents a day, payable weekly, they can switch at will to any of four different programs. An angle is provided for control of sound volume. All the subscriber needs as apparatus being a loud speaker. Centrals are now being equipped in five other districts and each will be capable of dealing with 40,000 clients.

Holt in L. A. After Air Talent for Advertisers

Hollywood, Feb. 13.
Here for a week to 10 days, J. Stanley Holt of the J. Walter Thompson agency, is searching for possible radio talent for national spots.

A number of prospects have been interviewed, with Wheeler and Woolsey likely to get a broadcast contract.

The northwest, considered KNX's heavy stamping ground, has been the hot-bolled mugs. Parts are played by Robert Adams, the mugg, Art Jimmy Eagles as the mugg. Art Belasco does film exec. Program has little hope of getting out of the 'also ran' class. *Stan.*

STRING ENSEMBLE

Sustaining WSM, Nashville

A 15-minute program of classical music, consisting of around 7:15 p. m. With string instruments so popular in the south it is different from the usual. Arrangements are good and every instrumentation just right. Only flaw is not repeating title of numbers. No long spillover at this station.

S. D. STATION OFF

KGDA Decided Against by Commission—Stops March 2

Washington, Feb. 13.
KGDA, Mitchell Broadcasting Corp., Mitchell, S. D., lost its license for WNAK, operated by House of Gurney, music order outfit, Yankton, S. D., in a decision of Radio Commission Friday (10).

WNAK, now using 1,800-watts on 1370 kc. and 1,200-watts on 1,250-watts and deletion of KGDA. Both were granted.

Commission claimed KGDA lacked solid financial backing and was careless in programming. Station, which operates with 100-watts on 1370 kc. will go off air March 2.

See WOR as Key To 3d Web, But Discount Theory

Any and all talk of a third radio chain is being disregarded by well-versed ether men. Physical limitations through unavailability of suitable stations stops the idea almost cold.

Most logical head for a third chain, it is generally conceded, would be W. R. Hearst. Y. Hearst is the first to recognize that his WINS (International News Service) in New York, sharing split time, couldn't possibly be a key station, as the average New York station can't even tune it in. And if they could there aren't enough other suitable stations to start even a link of any chain.

Almost all hope for a third chain centers around the aspirations towards enlisting WOR, Newark. The radio sophisticates, to begin with, believe that NBC must have a substantial chunk of WOR. If that's the manner in which WOR takes over the overflow talent from WJZ and WEA, of NBC, is evidence of a more than casual friendship and co-operation between the stations. Besides which, the Bamberger Broadcasting Service, Inc., owners and operators of WOR, find that station too much of a value for plugging the affiliated L. Bamberger (Newark) and Macy's (New York) department stores, both of which are institutionally ballyhooed regularly all through the day.

KOKA and WLW
Powerful stations like KDKA, Pittsburgh, or WLW, Cincinnati, taking the pick of the features from either of the red or blue networks of NBC thus have the choice of the cream features which they take on at will. Any promotion therefore of a third air chain is being more or less suspiciously viewed by the managers of the conservatives in radio.

NBC's foresight in splitting itself up into a red and blue network, respectively, the WEA and the WJZ hookups, thus have gobbled up more than one 3rd station where they were available in any city. And CBS usually has the third top station. The limitations of wave lengths and channel clearances are scientific handicaps to any further expanding along chain lines.

One other means for a third chain or consortia to existence would be through NBC voluntarily splitting up its own WJZ and WEA networks and turning one over to a group of independent, pseudo-independent network. That's of course unlikely for obvious reasons.

Fannie Brice Follows Ken Murray for R-G

Royal Gelatine is switching its entire program around, Fannie Brice succeeding Ken Murray March 1. R. Russell Bennett's orchestra, under Caravelli's direction, will also be replaced on NBC.

\$1,000 CAL CUT

San Francisco, Feb. 13.
Paw-wow between musicians' union and Lew Frost, program chief of NBC, failed to bring about a 10% cut in pay for musicians. The network lopped \$1,000 off the payroll. Among those affected are Nathan Abas, who loses his director's baton but retains his twice weekly solo spots as violinist.

TIME BROKERS ACTIVE IN SOUTH

A new type of time broker has made his appearance in broadcasting. He's the kind that doesn't ask the station to give him a spot, but takes his chances with the commercial. If he delivers the results for the advertiser, he cashes in easy. If he doesn't, he just writes it off to bad judgment in picking that particular station.

For the speculative idea the time brokers are passing up the small, powered station and confining themselves to one operating on from 25,000 to 50,000 watts and which are strategically located. Most of the spots picked by these brokers are in the south or in farm districts where the station order book has always had its strongest appeal.

Most successful of the time brokers operating on the speculative plan with merchandisers is George McElhiney, whose firm, McElhiney Associates, rates as one of the oldest in the station representation field. At the present time McElhiney is operating on a deal with WSM, Nashville. WSM, owned and operated by the National Life and Accident Insurance Co., went 50,000 watts several months ago.

How it Works
From the station McElhiney has bought outright four hours of Saturday evening time, 8 p. m. to midnight, and also the Grand Old Opry House stanza, broadcast over the latter station every Saturday night for the past 11 years. It's a lump-sum arrangement of \$2,500, covering time and talent, the latter undergoing some revision each week. Contract between McElhiney and the station is for 13 weeks and is non-cancelable by either side.

For commercial purposes McElhiney breaks up his four-hour stretch into half-hour periods and advertises on the latter period. He has who have something to give away or are out for direct mail orders. McElhiney asks for nothing in advance from the merchandisers, but collects so much of every inquiry or reply received from a listener.

Each client is restricted to a couple of one-and-a-half or two-minute announcements at the beginning of the program. Every Saturday evening broadcast is all that McElhiney will sign for with a single commercial. Twice, the time broker figures, is enough for a commercial to stave the territory. After that he figures a sampling or soliciting stunt can get no more than the odds and ends.

One of McElhiney's biggest nets to date was on a percentage deal he worked out with a time magazine, published in Washington. On a single broadcast claim is that the circulation was increased by 20,000. McElhiney tied up his end with a word-building contest in which he gave away \$600 in cash prizes. To become eligible for the contest a listener had to mail in 50c for a six month's subscription to the mag.

WTMJ Asking Musical Ideas on 3 Programs

Milwaukee, Feb. 13.
WTMJ, Milwaukee's "Journal" station, is giving its listeners a chance to enter in buying up three musical programs. Not a contest, but an effort to obtain ideas from dialers. Programs being used are Heide and his Grenadiers, the Black and Gold Ensemble, and the Starburst Symphony. To guide those interested station is listing the instrumentation used in the three programs. Suggestions are being considered by W. J. Benning, general manager of the station. Full credit will be given the persons offering the best plans.

WWSW'S FEMME PUBLICIST

Pittsburgh, Feb. 13.
First woman publicity chief for a local radio station is Helen Solomon, publicity director for WWSW, Pittsburgh's 10,000-watt station. WWSW, most recent of Pittsburgh's five broadcasting outfits. Miss Solomon has been with WWSW for two years in various capacities.

100 NEW WEEKS OF VAUDEVILLE

Show People Caught in Hotel Fire

Millard, Omaha, Destroyed—No Guests Injured, but Valuable Effects Burned

Omaha, Feb. 13. Fire of unknown cause totally destroyed the Willard hotel, famous actors' resort for many years, Wednesday night (8). Seven firemen, including the chief of department, were killed in their efforts to check the flames.

Many theatrical people were stopping at the hotel. Some escaped in their night clothes, including Marjorie La Marr. Most serious sufferers are Geo. Barton and Jerry Marion.

Barton, who owns "Shuffle Sam from Alabama," playing "Public House" in this territory, lost all his clothes and valuable papers. Marion, musical comedy comedian and producer, lost everything he owned, including trunk containing scripts, stage and personal wardrobe and a lifetime collection of photos, billing matter and press clippings.

Theatrical people who are working around here are contributing all they can to aid the sufferers.

B&K Vetoes Operatic Satire During Mary Garden's Week in Chi

Chicago, Feb. 13. Ann Greenway, who was booked to open Friday (17) at the Chicago, will probably be delayed a week to open Feb. 24. Balaian & Katz, after discovering that some of Miss Greenway's material was burlesque operatic, decided that it wasn't a graceful combination to have her on the same bill with Mary Garden. Meanwhile, Miss Greenway is playing the Bismarck hotel.

DANCER GIVEN \$8,500 FOR INJURY ON STAGE

After a Boston jury travelled over to the Scollay Sea theatre to inspect the holes on the stage of that Hub vaudeville, a jury awarded Gabby Leslie \$8,500 damages as the result of hurts sustained on the stage because the heel of her dancing shoes caught in said holes and injured her. Miss Leslie asked \$20,000 damages.

Manager E. A. Vinson of the Scollay Sea contended that the holes bored into the stage for the trapeze and other acrobatic acts wherein to brace their horizontal bars, etc., did not constitute any managerial negligence.

Accident occurred April 25, last, on the first day of Miss Leslie's engagement there, and she hasn't worked since. Miss Leslie averred she performed before royalty, and received \$300 for such performances, although Public wasn't so regal at \$100 for the Scollay date.

House was Public-booked but individually operated by the Olympia Operating Co. whom Julius Kendler, for the dancer, sued. House isn't affected by any receiverships.

Hazel Harris Badly Hurt When Missing Jump in Act

Havana, Feb. 13. Hazel Harris, partner-wife of Wesley Pierce, Alameda Hotel's ballroom dancers, missed a jump while dancing at the San Souci roadhouse.

It was an exciting engagement, supplementing their hotel dates. She suffered severe head and body injuries.

Secretly Married

Arthur Fisher, New York indie vaude booker, and Flo Newton of vaude, were secretly married Sept. 18, last.

Rita, was formerly of Rice and Newton.

Declassé

RKO agents now have to buy tickets to see their own acts at Radio City.

With all agents' passes revoked, the agents can end their way into the other RKO theatres by asking for the manager. But at Radio City they have no standing at all.

Circuits Forget NVA San Due to Receiverships?

Saranac Lake, N. Y., Feb. 13. At a gathering here last week of noted surgeons and medical men from all over the country it was shown that the NVA Sanatorium now stands in the first rank of the world's tubercular institutions. They extolled the work of Dr. Edgar Mayer and his staff not only for their treatment of the actor-patients here but for accomplishments in behalf of the entire medical profession.

Meeting, presided over by Dr. Mayer, who is medical director of the NVA San, for the purpose of exchanging the latest information about research into tuberculous and other diseases.

The visiting medics were entertained at the San by the patients. Phyllis Milford, Leonard Crowley, Al Jockers, Rita Nolan, Denny (Dutch) Murphy, Alma Montague and Tommy Hicks did their stuff in the show.

The NVA in New York has apparently been temporarily forgotten by the circuits during their receivership and other troubles. A meeting of the circuits' heads to determine a means of raising funds was scheduled for last week but not held.

Usually by this time of the year details for the NVA drive, which is held in April, are set. This year it took like a last minute proposition, if at all.

About \$350,000 is needed for maintenance of the NVA's Saranac and New York ends for a year. Of that total, the Saranac overhead amounts to less than \$100,000.

Cut of around 10% in the NVA's operating expenses was recently instituted by a committee of three comprising Major Thompson of RKO, Moe Silvers of Warner Bros. and Sam Scribner.

Kennedy's Vaude Fill-ins

Hollywood, Feb. 13. Edgar Kennedy will go on a 12-week vaude and picture house tour on his lay-off from RKO. He will appear with Mrs. Kennedy in a sketch, "Night on an Airplane". Act was written by Russell Birdwell, who handles the continuity of "Hollywood on the Air". Kennedy is on a 40-week a year contract to appear in RKO two-reel comedies.

Chic Sale's RKO

Hollywood, Feb. 13. Chic Sale left yesterday (12) for Chicago for three or four weeks of personal appearances for RKO. Sale opens Friday (17) at the RKO Palace for a week, and then to Kansas City.

Leo Morrison arranged the bookings.

DECENTRALIZED CHAIN THEATRES

Estimate About 62 Weeks Possible on 14 Theatre Strings Returning from Circuits to Original Owners—20-30% Cheaper Costs Under Indie Operation Favors Stage Shows

ONE BOOKING OFFICE?

Possibility for the '33-'34 season in vaudeville commencing next fall is that 100 weeks of new or resurrected playing time will result from the receiverships and decentralization now going on within the theatre chains.

The facts on which the hopes are based are that the same former vaude theatres which straight pictures under chain operation can run 20% to 30% cheaper under independent handling, with that difference sufficient to provide for the extra costs of stage shows, in addition to the possibility of increased grosses with the stage draw; and that most of the managers who are getting back their theatres from the dissolving circuits are vaude-minded.

Prospective Time

Houses	Weeks
Poll	4
Kearny Arthur	6
Kean Hobbits	6
Walter Reed	3
Bob O'Donnell	8
Orpheum	10
Pantages	6
E. V. Richards (Savoy)	5
Butterfield	4
Great States	3
Balaian & Katz	4
A. H. Blank (Iowa)	2
Middle (Kansas City)	1
Quimby (Ft. Wayne)	1
Total	62

Many returning independent managers have for some years, or since becoming circuit operators, constantly opined that combination vaude-film is still the best policy for pop-price operation.

There is talk among some of them of a central booking office for the various indie strings, with at least two of the revived independents known to have sounded out others on the project.

The accompanying box lists the approximate playing time likely to develop from each of the strings now being turned back to their original operators by the chains. It adds up to 62 weeks. The estimated 100 weeks of new time is based on (Continued on page 41)

Beck with 2 Bookers Now Left in RKO Vaude Dept.—Godfrey Given Small Booking Job—Under Watch

Gift to Opposition

Rochester, Feb. 13. Flocks of birds seeking warmth of lights on Palace and Century theatre signs, result in comedy nod on the screens. Manager Harry Royster delegates an usher to wave a long stick at them from a second story window, at which the birds fly over to the Palace.

There, house manager Charles Freeman has a well rigged up high on the sign. He yanks the cord and the birds fly back to the Century.

KATE WILL NOT GAMBLE WITH PUBLIX

Unwilling to gamble, with no assurance that her \$7,500 salary would be paid, Kate Smith decided at the last minute to cancel her current week's booking with Publix for the Metropolitan, Boston. House went into receivership after the Smith date was arranged. Slinger would have opened Friday (10). Receivers last week notified Ted Collins, Miss Smith's manager, that she would have to gamble with the theatre on sufficient business to pay her full salary. Kate's idea was that if Miss Smith didn't draw enough to cover her own salary and keep the house out of the red, that she would receive only enough to permit an even break.

The Boston date would have been Miss Smith's final for Publix. After billing Miss Smith in advance for a couple of weeks the Met filled in the current show with a Fanchon & Marco unit.

RUTH ETTING REJECTS LOEW'S \$6,000 A WEEK

Ruth Etting's Loew stage bookings at \$6,000 a week are off. Radio singer advised the Loew booking office that she does not feel able to double at the present time.

The \$6,000 salary, if accepted, would have been the highest stage figure achieved by Miss Etting. Offer came from Loew through Charlie Morrison.

George Godfrey was out and off the RKO payroll as vaude booking head Saturday (11), but is remaining in the office to book the vaude for Ziti's Cosmopolitan, New York. His holdover on the booking floor was arranged by Martin Beck and okayed with reservations by the RKO theatre department.

Theatre department stated it reserves the right to remove Godfrey from the booking office altogether in the event his authority tends to extend beyond buying the \$600 worth of acts (five) weekly for C. F. Ziti's theatre side venture. RKO's own bookers, Arthur Willis and Bill Howard, are understood to have been instructed to not permit the use of the RKO houses in name or in fact to influence acts to accept cut-rate bookings at the Cosmopolitan.

There was a report that Beck, who maintained Godfrey's booking capabilities up to the end and who insisted on his remaining against opposition from every other important exec at RKO, is now personally paying Godfrey's former RKO salary, but this was denied.

Before Godfrey was through as RKO booking head an hour, Willis and Howard were confronted by acts to whom Godfrey had made verbal promises in return for salary concessions, etc. The acts were there to collect, but the bookers refused to recognize promises made by their former boss.

Affected along with Godfrey by the latter's dismissal are a few pit agents who got most of the little gravy that remained in the booking office of late. Among them is Alex Gerber, who was permitted by Godfrey to give orders to the bookers and who recently went to Harold B. Franklin to complain about another agent having an alleged "in" with the booker. Another is Henry Bellitt, whose activities in connection with the staging of \$40 a night "amateur" shows in some RKO neighborhood theatres are being investigated by the theatre department. The "amateur" show thing was swung for Bellitt by Godfrey.

Beck says the office will operate without a successor to Godfrey until fall, at least. Howard and Willis will handle the bookings and contact book direct instead of through a booking head, as in the past. As a result of Godfrey's forced dismissal over Beck's head there is now considerable speculation at RKO as to Beck's status. Beck receives a salary of \$1,000 a week. The Godfrey regime was ended by the theatre department against Beck's opposition after a lengthy fight.

It is thought that with Godfrey out and Beck's authority apparently lessened, that vaude will be regarded with more favor by the RKO theatre men. As long as Godfrey was there the RKO theatre department refused to consider vaude as an asset.

INAUGURAL SHOW

Preparing it to Open March 4 at Capital—For Milton Berle

Sid Silvers and David Freedman have been assembled by Charlie Morrison, manager for Milton Berle, to write and lay out an Inaugural Show for the Loew Circuit. It is intended that Berle shall m.c. the show when opened at the Loew house in Washington on the day of the Inauguration, March 4.

If getting over the same show is expected to play over the Loew time.

Not reported who is paying the writers but presumably Berle. Both of the writers are expensive.

Now and Then L. A. Stage Acts

Loew's and Pantages, Now Off'n 'Em, Will Take When Looking Good Enough

Hollywood, Feb. 13. Although both the Pantages here and Loew's State downtown have dropped permanent stage shows, the two Fox West Coast houses have adopted a policy of occasional live attractions when a b. o. features are available at a price.

Pantages, now playing double bills of independent pictures, has booked the "Happy-Go-Lucky" hour from radio for one week beginning Thursday (23) with the ether act of eight people getting an 80-20 split after the house out of \$5,500 is taken in at the gate.

First to go into the State probably will be Mme. Schumann-Heink, with Sidney Schallman, F.W.C. booker, also negotiating for Mary Garden at \$3,750 for seven days. Gilmore Circus, another air act, will try out the picture theatres, with Warner Granada, Santa Barbara, as the first set-in as a test of the b. o. draw. Five-day bookings at the auto shows in both Seattle and Portland have been arranged by Eddie Gamble for the Circus, which will receive, including expenses from Los Angeles, \$6,000 for each date.

NEW ACTS

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...ow on any stage. D
...showmanship, they g
...ued on page 40)

For a January act the Wing Wa troupe can show on any stage. Despite lack of showmanship, they g

(Continued on page 40)

(Continued on page 10)

Par, State Tariff Cut May Force Vaude on L. A. Subsequent Runs

Los Angeles, Feb. 13.

Dropping of state shows by Paramount and Loew's State in favor of grand first-run policies at 25c and 40c, lowest prices at which these shows have ever been operated, and the increased daily attendance which the new setup has brought, is figured by showmen as presaging a return to pop vaude by subsequent run houses downtown, which have been particularly hard hit as a result of the stiff competition. State and Par now grind daily at two bits up to 6 p.m., and then tilt the ante to 40c for the rest of the evening.

First subsequent to cut its b. o. tariff to meet the new opposition is the Palace (F-WC Principal), which is now showing double features for a straight 15c at any hour. Palace is reported to be strongly considering an eight-piece stage band in the hope of luring stage shekels.

L. A. Goes Double

The Los Angeles (Wm. Fox), directly across the street from the Palace, which for more than a year garnered heavily through its 15c single-feature policy (following every downtown run), is now showing double features (independent pix) first run, at 15c and 25c.

House is seriously contemplating slashing its tariff to a straight dime to overcome the stiff opposition, and may even include three to five acts of vaude, plus the double-feature bill, at this minimum tariff.

Present, a block away from the Palace (also F-WC Principal), is sticking to 15c and 25c, but likely to switch any minute. Stage shows are not a remote possibility for this showhouse. The Million Dollar, only a few blocks distant, is already using vaude on a full-week policy.

Reduced downtown tariff situation is also felt in the nabe, where, in many instances, a 25-30c rate is still in effect, although playing subsequent runs. The Par and State slash has resulted in a dent in the attendance at these nabe, with the operators figuring that the customers are seeking the first runs downtown rather than wait the extra 14 to 28 days in the outlying districts.

Cabaret in N. O. Folds, Floor Show Into Saenger

New Orleans, Feb. 13.

Suburban Gardens is jumping into the Saenger for a week.

Show consists of Joe Lewis and his stooge, Paul Small, Babe Bell, Rita White and Bud and Betty.

Inside Stuff-Vaude

Burns and Allen script used on the Robert Burns session passes through four sets of hands before it's cleared over the air. Gene Conrad and John P. Medbury, who are under commission direct from B. & A., first submit their gagging to Carroll Carroll, of the J. Walter Thompson's writing staff. From that point the script passes on to the head of the agency's radio department, John Reber. Final treatment is left to Nat Burns himself on the theory that he knows best what Grace Allen can or cannot do effectively.

Those winter cruises have been lifesavers almost for many a dance team, which type of act has been hardest hit with the minimization of outlets for performance, such as theatres and cafes.

It resulted in dance dancers making the winter vacation trips, going principally for the ride and the show, sans any other compensation. Formerly they made money with it, but the tours people, with rates down, etc., realizing that dancers are one type of act who can't broadcast or go radio, have had no trouble getting some of the best-known standard dancing acts to call it even on a trade arrangement.

In booking vaude for Warners' Downtown, Los Angeles, George Sackett, manager, keeps an eye on the cosmopolitan makeup of the city. When possible to obtain a standard act of foreign origin he does so, his box office records showing that the act on week-end draws more than pays the nut for that portion of a bill. Week ago he had the Royal Hawaiians, with crowds of both Hawaiians and Filipinos in attendance on Saturday and Sunday. Same draw is possible, he has found, if one act happens to be Spanish, German or Irish.

Par and RKO reverserships have made the booking thing no surety for agents who again must learn their situations if they are to give an act anything approaching a route. No more okaying of 20 to 40 weeks at one booking. Each week becomes an individual task. An agent must learn how to open up new situations for the talent, and how to plot out a route.

William Morris agency's development of the radio and picture talent fields stands them in good stead now with the minimization of theatre fields, that once were the main outlet for these divisions to offset the stage booking shortcomings.

CURTIS-MORRIS FOREIGN CONNECTION SEVERED

William Morris and Jack Curtis agencies are disbanding their joint foreign booking bureau. Dick Henry, who has been representing both agencies with headquarters at the Morris office, returns to Curtis & Allen exclusively March 1.

The Morris-Curtis connection for European placements was made a year ago on a partnership basis with Henry shifting from the Curtis office to operate out of the Morris agency exclusively March 1.

The combination has bookings amounting to around \$200,000 in salaries that extend to November. Commish split arrangement applies to these bookings, but on all further bookings they'll operate on their own.

Errol-Gladys Glad In 'Sunny' at Par

Leon Errol at \$3,500 and Gladys Glad will be added to Fanchon & Marco's 'Sunny' tab for next week at the Paramount, New York. It will be the theatre's second embellishment of an F. & M. unit. Vivienne Segal and Gus Shy having been added to 'Desert Song' last week.

Errol was in the original 'Sally' cast opposite Marilyn Miller under Ziegfeld. Mary Eaton has the Miller role in F. & M.'s version.

15-25c Stage Band Policy At Moe Goldman's Circle

Moe Goldman's Circle at 49th street and Broadway, New York, starts a five-act stage band policy on three nights this week, with A. & B. Dow booking. Top will be 25c at night, 15c matinees.

House is across Columbus Circle from the RKO-booked Cosmopolitan. It played vaude years ago and then straight pictures under Loew's operation. Loew turned the Circle back to Goldman last year.

Santa Barbara Now Vaud

Los Angeles, Feb. 13.

Warners' Granada at Santa Barbara has gone in for one day a week vaude, beginning yesterday (12). Five acts, booked out of the Bert Levey office will play the house each Sunday.

While the bill at Warners Downtown here will not go intact to Santa Barbara, certain acts each week will be set in there.

'DIME' RIGHTS AT \$300 Shuberts Bar Song's Use by Weber, Its Introducer

Because he refused to pay them \$300 for the rights, the Shuberts are restraining Rex Weber from using 'Brother, Can You Spare a Dime?' in his vaude and picture house dates.

Weber introduced the Shuberts' 'Brove' number in 'American'. Shuberts declared they wanted to protect the song because they may send the show out on the road.

NEW F&M PROD. SET-UP IN 6 KEYS

Pending disposition of theatres on policies under reverserships and other operation changes, Fanchon & Marco is decentralizing unit producing to concentrate on shaping up its new individual or localized production setup. Meanwhile the F. & M. units still on the road will continue.

In changing to non-act units of four grades and prices, F. & M. agrees on saving around 20% of present unit cost. The move is a culmination of transportation costs. Traveling expenses of the regular traveling F. & M. shows now amount to 20% of the units' total cost.

The F. & M. regional plan for stage producing involves separate production offices in New York, Hollywood, St. Louis, New Orleans, Boston and Seattle, with each branch to service its own territory. F. & M. figures this will permit more flexibility than the old unit plan, under which a unit produced for one part of the route did not prove satisfactory all over.

In addition to servicing theatres, F. & M. will go after far and club business from its various production units.

Units \$1,000 to \$5,000

For theatres F. & M. will build units ranging in price from \$1,000 to \$5,000, and by order of the theatre whose management can supervise the staging.

The different grades of units as laid out in the F. & M. future plans comprise a 'de luxe' show with name talent, line of girls, special scenery, and a costume revue, resembling the present F. & M.'s with the trimmings but no names; rotating group of principals to augment a permanent girl line and house acts; vaudeville unit with scenery; low cost motorized show for one, two and three-day stands.

Central thought in the plan is to deliver stage shows that will split the individual theatre's needs instead of a standardized presentation.

RKO Agent Loses to NBC Talent Bureau Over Radio Singer

A complicated decision by the RKO agents' association in the dispute between the Jimmy Plunkett office and NBC, over Frances Langford, limits the Plunkett agency's share of the 2 1/2% of the singer's present RKO salary. Miss Langford's salary on Plunkett booking made prior to NBC taking her over, has been \$10,000 a year.

Under the contrary decision the Plunkett office will receive 2 1/2% of \$475, no matter how much more Miss Langford may be paid while represented by NBC.

Contending it had represented Miss Langford in her first vaude date and had spent time and effort in building her up for stage purposes since then, the Plunkett office objected to losing the single to the network, which placed her under contract to its artist bureau.

Lynchburg Stage Shows

Lynchburg, Va., Feb. 13.

Stage shows are supplementing films at the local theatres, but the attractions will shortly be moved across the street to the larger Paramount.

Levy's stage has just been remodeled, booking tab revues and presentations.

RKO Palace, Cleveland, Booking Its 5 Acts, \$2,000, Away From RKO

VAUDEVILLIANS' PROP CANNON EXCITES POLICE

London, Ont., Feb. 13.

Three vaudeville actors today ruined the hopes of local and district police that three bandits, armed with a machine gun on the trailer of their automobile had been captured after all police of western Ontario had been on their trail for the past 48 hours. Local headquarters of the Ontario Provincial police received a telegram from Wheatley, Ont., last night that a car bearing an Ohio license with trailer had a machine gun.

An alarm was broadcast and P. C. William Pudney of the London force spotted the license number as the car crossed a local intersection. He commanded a passing automobile and gave chase. The men were taken to headquarters for questioning. A weapon was found in the trailer. But investigation proved it was a 'cannon' used in their act, which opens in Toronto next week. They gave their names as Fred Larkin, James Johnston and Joseph McGee, vaudeville actors from Ohio who were on their way to Toronto. They were allowed their freedom at once. The 'cannon' is used in the sinking of a ship in their act.

DIAMONDS VS. PAR

Act After Week's Salary Because of Cancellation

Diamond Boys have filed a claim with the V. M. A. for a week's salary from the Paramount, New York, which cancelled them out of the current show. They ask payment on closing day (Thursday), along with the rest of this week's bill.

The Diamonds declare Public asked them to postpone their Par booking until the week of March 8 and promised a \$250 bonus if they'd agree. They say they accepted, but that Public refused to put it in writing.

Act reported at the theatre opening day for rehearsals and the first show, but was not permitted to open.

Watsons-Grace Hayes Get Their Air Chance

Latest two standard acts from vaude due for an NBC buildup are the Watson Sisters and Grace Hayes.

It all depends on their final okay by the network's program board. They're candidates of the artists' service.

The engagement I fulfilled at Loew's, Jersey City, last week was a replacement when Bob Hope developed a bad throat opening day.

Lyons & Lyons, agents, asked me if I would fill in. I told them I would if I was paid the same salary which they had previously secured for me and which was far in excess of the amount named in your article. To satisfy the theatre, I did not stop to pick up the contracts but Lyons & Lyons informed me that they would be delivered to me at the theatre.

Resting on this assurance, I undertook the work in question. I sent one of my relatives over to Lyons & Lyons the day after the beginning of the engagement to get the office the contracts had not been delivered.

This messenger was informed that everything was all right and that I would receive the contracts. Relying on this, I continued my performance.

When the contracts were finally delivered to me, they were not in my possession. I refused to sign them. I am instituting suit through my attorney, Harry S. Heckheimer, against Lyons & Lyons.

James Barton.

Editor 'Variety':

New York, Feb. 7.

Strange as it may seem to many people the gag referred to which Andy Rice claimed he wrote for Weber & Fields as follows:

'We will soon have machines where you drop in a nickel and out will come a wife but we want machines where you can drop in a wife and out will come a nickel,' was purchased from Eugene Conrad by the theatre and a radio script which I did on the Fleischman broadcast.

Maybe Andy Rice is seeking a little free publicity through your paper, but I am notifying him my attorneys are O'Brien, Driscoll & Raftery. Or he can take the matter up with my manager, Charles Morrison.

RKO's theatre department is going outside its own vaude booking office for a show for the Palace, Cleveland, which returns to vaude Feb. 24. It will spend \$2,000 a week for five acts.

J. J. Franklin, RKO's Cleveland division manager, last week contacted several New York and agents, including Fanchon & Marco and William Morris, for acts, asking them to submit available material for the Palace stage. He is Harold B. Franklin's brother.

It seemed strange to the outside agents approached that an RKO should not care to intrust a \$2,000 booking job with its own booking office, but none of them bothered to ask why.

The Cleve. Palace vaude return follows a flop straight picture experiment. The RKO Hippodrome, with which the Palace swapped vaude films, goes back to films only on Feb. 18.

Los Angeles, Feb. 13.

Following current week's layoff at the Golden Gate, 'Frisco Horace Heldt band, which has been there for several months, will be split in three sections, with Heldt taking over the Horace Heldt stage to open a run at the Palace (RKO) there. Another portion of the band resumes at the Golden Gate, 'Frisco, Horace next week. The band's third section moves into the Orpheum, Portland, where the Heldt policy replaces vaude (16).

Heldt, personally, is currently at the Orpheum, Portland, for one week.

Cleveland, Feb. 13.

RKO Palace is closing for 10 days for repairs, reorganization and rehearsal of Horace Heldt's stage band which will open theatre's vaude policy Feb. 24.

Frank Hines, now manager of the Hipp, which is taking takes over from RKO by William Elson, is going back to the Palace again as its manager. Hines, who first managed the Palace after John Royal resigned, to join Hines' successor, William 'Doc' J. Elliott, who is being shifted to RKO's East End. Howard Hieley made assistant manager and treasurer, while Bert Hansen continues as publicity head.

Hipp under Elson will become a 10-and-15c film grinder with third-run product.

Keate Leaves F-M

Hollywood, Feb. 13.

Earl H. Keate, who has been vaude booker for Fanchon & Marco for the past five years, has resigned to become associated with the Lou Dorn agency.

He will handle film people for pictures, stage and radio engagements.

Squawks

This Week's—James Barton—Milton Berle

New York, Feb. 7.

Editor 'Variety':

'Barton's \$1,000—Loew's Headliner Chops \$2,500 Off Old Top Salary.'

In 'Variety' of Jan. 31, under the above heading, you indicated that I voluntarily accepted a lesser sum for my services than that received by me heretofore. This is entirely erroneous. At no time have I signed or entered into any contract for a lesser sum you stated. I have no agent. I am my own particular personal representative.

The engagement I fulfilled at Loew's, Jersey City, last week was a replacement when Bob Hope developed a bad throat opening day. Lyons & Lyons, agents, asked me if I would fill in. I told them I would if I was paid the same salary which they had previously secured for me and which was far in excess of the amount named in your article. To satisfy the theatre, I did not stop to pick up the contracts but Lyons & Lyons informed me that they would be delivered to me at the theatre.

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Milton Berle.

Downtown, Detroit

(Continued from page 38)

over on their sheer ability. As is, these five people do nine minutes of breath taking contortions and acrobatics.

On second, Forsythe, Seamon and Farrell could out about five minutes by speeding up, but still a good turn and got across very nicely. Perhaps a little too much mugging by the Miss Farrell.

Bombay and his gang offering a nice variety of songs and choosing familiar favorites that were easily understood. Act also gets away from the usual radio act weakness.

The Mike. A prop mike can be seen on the stage, but is not used. Composed of two men and two women and a female impersonator.

Bert Walton hasn't been seen here in years and landed on his talk. His big asset is his stooge. Using an audience plant who is perfect for the spot he starts talking to the fellow and finds out that he is a radio artist out of work. Talk is clever enough to fool the most hardened audience in this day of multitudinous stooge acts. For the finale the stooge sings a song.

The Rimacs offer the usual rope orchestra. This group offers three dancers in addition to the leader who also dances. All very well done and unusual enough to get a nice hand and hold up the final assignment suitably. Lec.

PALACE, CHICAGO

Chicago, Feb. 10.

Many Star Acts and 'Child of Manhattan' is the reading in the big tungsians atop the marquee proper and after that Walter O'Keefe, Louis Armstrong, and Bernice Claire and Alexander Gray do the same. Exploitation elements of the bill were thus recognized as not precisely electrifying, although so far as the loop status quo for the current week is concerned it's even Stephen between the Palace and the Chicago, where the permanent house m.c. is billed over the headliner.

Dawn Sisters and Paul Cadieux opened the show but hardly can be said to have gotten things started. Neither as dancing nor as comedy is the quality high. A certain hard-working hopefulness sustains the turn, which, however, cannot bear the unkind glare of analysis. For essentially it's one faked routine after another with solid indubitable merit never revealed. The day is past when pseudo farce could carry a revue in competition with the row specialty turns.

Ross and Edwards, a purely synthetic parody of endlessly prolonged mispronunciations, are old-timey in a good deal of their material but sufficiently effective to please a plurality of customers. That may be taken as modern results and a squarer for some of that 1915 flavor. They have experience and know how to make a laugh grow where only a giggle would ordinarily sprout. They work their garbled English laugh formula

to the point of exhaustion, meanwhile sticking in some typically Manhattan gags about pansies, boarders and broads.

Bernice Claire and Alexander Gray did nicely with their exhibition of light operatics and pretty costumes. Walter O'Keefe, carrying the Manhattanese to its ultimate sophistication, cracked wide about Hitler in a town with half a million or more Germans. O'Keefe's patter got a pretty fair laugh count considering the trend of his humor and an indifferent history for success in popular houses.

Louis Armstrong's wail-wah closed punctually a bill that was moderately attended on the Friday getaway. Weather considerably warmer than through the icy week just ending.

Land.

HIPP, BALTIMORE

Baltimore, Feb. 11.

Again the old bogie of scarcity of headline talent is causing lines to show in the foreheads of the local vaude managers. The wall is on, but looks like they're nothing coming to the rescue. Only out apparently is to start repeating, and that is not a very good thing to do. Pen to local vaudeeries, which have made this town in the past 24 months one of the ace vaude burgoes. Not only repeating on themselves, but on each other. For instance, within two weeks Loew's Century brings to town Ed Redman and orchestra and the Mills Bros., both acts having shown at the Hipp not six months ago. And the Hipp is in no sweeter position. It is repeating acts which have headlined only recently at the Century, and is now negotiating with acts which were at this theatre within the past year.

Current leader on the Hipp stage is a hurried booking, due to the sudden disappointment in a Helen Kane date which was set for this week. Miss Kane's postponed until March. Not only curiously repeating the Duncan Sisters, reunited after some two years. There was some speculation and everybody concerned was nervous about strong they would show. To all concerned the first show was a happy surprise. The girls are in their own right strong material; that old showmanship is still going strong.

The Duncans have taken some of the old clowning and spiced it with some new material. They tried it out on the audience on Friday, and most of it got across. The Topsy and Eva stilt is out entirely, only the old Spanish number retaining a sign of a spot in the routine. After long lines of weak radio performers and uncertain comics, these two standouts for performance. Opening the bill, which was badly arranged at the first show, were Grace Elder and the Reed Bros. in a hoofing sequence that suffers from lack of variety. Only one type of dancing throughout and it palls, even the finishing challenge routine being dragged out beyond reasonable length. A change of pace

would be an improvement, and Miss Elder can do it, since she's got grace and rhythm and the looks. Act didn't belong in the opening notch, since she started the show off with three dancing acts in a row. The Royal Uyenos, closing, would have been a better bet for the opening score, since that's the usual spot allotted to this standard Oriental tumbling, risley and acrobatic group.

And closing should have been Jerry and Her Baby Granda, now third. A class act still, this turn of a class, but something should be done about that dancing, especially with a lot of other dancers for comparison.

In the deuce were Smith, Rogers and Eddy, in an act spoiled by the mechanical manner in which the two comedians work. The comedy misses because of an irritating lack of spontaneity. Femme stooge is a stooge.

'Parachute Jumper' (WB), a first Warner flick to play this Rappaport house, feature. Tom and Jerry cartoon, but something getting a break. Biz fairish Friday afternoon.

MET, BROOKLYN

Not just five acts, but a vaudeville show at Loew's Metropolitan, Brooklyn, this week, which is more of a novelty than the stage acts, most of which are familiar. Five acts which are put together for the best effect with a novelty opening, a strong and turn, comedy dance effort, strong roughhouse comedy and into a showy revue, each act helping to build for the next as acts on a vaudeville bill should, but seldom do these days.

Great Gratonas, four men and a girl on the tight rope with balancing poles made necessary by the rigidity of the rope which in turn is due to the load it has to carry, four working at the same time on the strand. Novel formations and good flash to the stuff.

Teter Higgins, deuce, went straight to the spot when it was that here was a tenor without a mike attachment. Evidently remembered and mingled bursts of applause as he went into some favorite number, with plenty more when he got through. Made a quick exit and the travelers were together before the crowd realized he was not coming back, so they did something about it and he encored in front of the curtain. Pleasant voice and a he-man style of singing that helps. Lowe, Bernoff and Wensley took the third trick with Al Trahan baiting it out in a big way with the aid of Youkouna Cameron. He went the full distance and they cried for more, but the show was overboard on length.

Anatole Friedland's revue closed, with the audience appreciating the speed and flash. Friedland was forced to work with a mike, owing to throat trouble, and that slowed things a little, but it went over in a

nice way. Even got a hand at the close, which is unusual here.

Friday night the five turns ran 28 minutes over the hour with nothing that seemed to call for clipping, though the house average is around 60 minutes. Film feature was 'Cynara' (UFA), which was backed up by a lively Pitts-Todd two-reeler, the newswear, a long trailer for Ed Wynn, the organizer's singing class and a brief overture. Well over three hours on the total. House two-thirds full at the first night show.

Golden Gate, Frisco

San Francisco, Feb. 10. It's a pleasure to watch an m. c. who for once has this tough mob under control. Zizz Black in for a week following the lengthy stay of Horace Heldt.

Maeiro, who's a Frisco boy, presided over a 14-piece pickup band, just in for the substitute week, and put that gang through some stellar musical tricks. Show was a bit rough and band not spread out enough, but those defects were probably remedied after initial performance. Opened with shadow effects, then into a neat novelty tune, with all boys getting a break. After a medley of pops Black brought out Shirley Aaronson, cute ingenue who won last year's RKO Opportunity contest. Youngster sang a song and soft shoe dance that clicked. An international rumba done by five girls in solo hoodies built up a punchy closer for Black's well received season.

Trixie Friganza, copped maza honors, and on stage demonstrated she's still going strong. Quite familiar here, and was awarded gon-

erous applause. She did a walk-on in Black's rumba finale that got laughs.

Croel and Allan, with man at breakaway piano and girl a cuss singer and hooper, opened strong and gradually petered out until their closing minutes barely gave them enough applause to reach the wings. Couple need something as strong as their opening to complete the turn.

Gordon Bros. (3) with a boxing kangaroo added a novelty touch to the frolic. Chapelle and Carlton with a good acro act, in which male, lying down, holds girl and meekly rolls up stairs, etc. Loomis and Remy are dancers who sing and do comedy but shouldn't. Picture, 'They Just Had to Get Married' (U). Book

Indie's 5 Acts

A circuit house in upstate New York, on being turned back to original owners, immediately goes vaude. It's the Capitol, Ilion, N. Y., returned to Young Amusements by Skouas Bros. and will try five-act bills on Friday and Saturdays only. First show went in Friday (10).

Jack Linder, booking Ilion, also has the Royal Port Jervis, N. Y., for two-day vaude on two shifts a week, Mondays; Tuesdays and Fridays, Saturdays. Initial bill went in Friday (10).

Linder has affiliated with a new independent vaude agency in Boston, Commonwealth agency, for New England territory. Boston agency, with two weeks of time, is headed by T. A. Howard and J. E. Wheeler.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING

ANNEX

160 WEST 46TH ST.

BRyant 9-7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

Reprinted from "Daily Mirror," Wednesday, February 8, 1933

Walter Winchell On Broadway

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Portrait of a Man Talking to Himself

It pleases me the way the Hitler facts spread...The facts had been buried in other publications many times—but when they were reprinted here—they served to show him up...Yet they were buried in a newspaper the other day, instead of having the spotlight thrown on them...Yes, Hitler would like to suppress newspapers here, as he has done in Germany—considering that AT LOEW'S STATE THE OTHER DAY TWO COMEDIANS TOOK IT UP. ONE PLACED THE HAND ON A HIP AND THE "STRAIGHT MAN" SAID: "AH! A HITLERITE!"... THEN HEAVY APPLAUSE SWEEP THE THEATRE SHOWING THAT LOCALS "LIKE" HITLER AND HIS FOLLOWERS.

AN ORCHID TO MR. WINCHELL WHO MEANT MARTY

COLLINS AND HARRY PETERSON

in "YOU'RE A WISE GUY" LOEW'S STATE, NEW YORK LAST WEEK (FEB. 3)

Loew-LYONS & LYONS (Matty Rosen)

Direction

RKO-CHAS. H. ALLEN (Curtis & Allen Office)

TED BUD EDDY--BURTON

and Their WOR ORCHESTRA ACADEMY, NEW YORK (Feb. 11-14)

—OUR PAST RECORD— FRESH MEADOW COUNTRY CLUB RIVIERA ON THE HUDSON FELTMAN'S MAPLE GARDENS New Appearing for RKO Address VARIETY, New York

ED WYNN Di GATANO

ADAM AMELIA CAPITOL, NEW YORK, NOW (Week Feb. 10)

VARIETY

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Published Weekly by VARIETY, Inc.
514 Broadway, New York City

SUBSCRIPTION
Annual \$7
Single Copies 15 Cents

Vol. 109 No. 10

15 YEARS AGO

(From 'Variety' and 'Clippie')

Shuberts and Klaw & Erlanger were fixing their fences. Both out after indie producers to strengthen their lineups. Start of a finish fight in which both finished.

Theatre shutdowns on Tuesdays to conserve coal were ended by fuel administrator.

'Smileage' books were being sold of enlisted men, good at any camp theatre.

Another phase of war troubles was song copyrights. Songs had to be placed on sale simultaneously in all countries where copyrighted. Ocean transportation was slow and it sometimes took two months to distribute copies instead of the former 10 days.

Distributors checked film thefts by supplying the government with lists of titles and their owners. Foreign shipment by others required proof of ownership. Helped stop doping, too. Most of the stuff went to South America.

Movement was started to hire directors by the picture and not by the year.

Paramount official denied company was building up a theatre chain. 'We are manufacturers and distributors exclusively,' he stated, 'and intend so to remain.'

Actors were planning a new club. One of the by-laws was prohibition of show talk in the club house. Too big a handicap.

Alan Dale signed a contract to do a second play for Morosco. His first was holding up nicely in N. Y. run.

Police were having one of the Sunday show spasms. Visited the shows during the week and told the manager which acts went out Sunday. Mostly dancers and acrobats got the gate.

Since the first of the year 31 stock companies had been opened and more were coming. No transportation problem helped.

50 YEARS AGO

(From 'Clippie')

There were 14 free vaudeville shows in San Francisco, the revenue coming from refreshments. A record number, though idea common.

Dan Costello was planning a circus to be called the Nickel Plate shows. First use of this title.

'Clippie' replying to a fat woman's question asked there are two kinds of weight; actual and professional.

St. Louis managers were worried. Theatrical shows on Sunday had been tolerated, but it was feared that boxing and wrestling matches would put all amusements out of business.

Fanny Davenport bought the American rights to Sardou's 'Terror', supposed reserved for Bernhardt who had done it in Paris. Bernhardt later played it over here in French.

Lester Wallack sued the Mt. Morris, Harlem theatre, for the remainder of his salary. Promised \$2,000 a week but got only \$1,250. Manager said that was all the house took in. Only legit theatre in Harlem.

Minnie Maddern tried out new play, 'The Storm Child', but Boppo, Crude melodrama. She went back to 'Foggy's Ferry'.

Manager was offering \$225,000 for McVicker's theatre, Chicago. For building only, on a ground rent. McVicker held out for \$345,000.

Inside Stuff—Pictures

Reason that Fox's 'Cavalcade' so closely follows the London stage production is Noel Coward, its author. Prior to the sale being completed the author inserted a clause in the agreement specifying that the film parallel the stage presentation almost all the way. It also explains the Frank Borzage unit's trip abroad to camera the stage show as presented there. The Borzage reels, incidentally, were screened in New York Fox projection rooms only for the most sufficient reason.

Further research on the subject also reveals the cause as to why Borzage, after having made the ocean jaunt to film the play, was taken off the picture and Frank Lloyd substituted as director. This was a difference of opinion between Borzage and Winnie Sheehan as to treatment. The director and his co-workers insisted that a precautionary measure should be an American cast of standard 'names' for insurance. Sheehan couldn't agree and insisted that the picture be 100% British or nothing. So by the time Lloyd got around to 'Cavalcade' it was already \$200,000 on the nut.

Around and amongst the Fox bunch credit for the picture is generally being split three ways—Mrs. E. R. Tinker, Sheehan, and Lloyd. Mrs. Tinker, wife of the former Fox president, figures because it was she who called a buy recommendation to her husband after witnessing the spectacle in London and supplementary discussions about it with Coward. Mrs. Tinker's pick was the most remarkable as, having little or no show experience, it was in direct contrast to the judgment of veteran showmen who had previously rendered their verdict on 'Cavalcade' for America either as to screen or stage. Besides which practically all Fox men were afraid of it and, with a prayer, tore into it to salvage as much as they could from a high cost and supposed dead letter over from the previous regime.

All of which goes to make another point for those who contend that practically all of the film industry's successful 12 pictures have been 'accidents' or films which started out merely as ordinary program pictures. Further, the road shows, too, are 'accidents'. They'll trace this back for you through the years to 'The Big Parade', 'Covered Wagon' and 'Birth of a Nation'.

Stage show at the R. C. Music Hall (Feb. 2-3) uncovered treadmills and horses for the first time in years in the big New York film theatres. Public once had a visit with the most remarkable Roxy had one of the caterpillar contrivances on which to walk its people, but the folks haven't had a look at the old fashioned effect in a long while. And it looked just as good as ever.

Maybe that was because the Music Hall gave it a twist. Using three two-horse chariots, the mills were pulled from behind a set piece, turned downstage toward the audience and then turned again as if to exit into the wings from which they had emerged. Old way was to just let the animals run in profile to the audience.

Effect was staged as a prolog to 'Sign of the Cross' (Par) with the horse-drawn chariot and the crowd of people on the stage.

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Inside Stuff—Radio

(Continued from page 22)

clined to give other recognition to the concert pianist. Move was motivated by the discovery that Ernest Hutcheson, pianist, and his concert orchestra on CBS Sunday nights, has built up the largest listening following of its kind for the week rating second to the New York Philharmonic broadcast.

NBC found that the Hutcheson program has been gathering considerable comment around the country and to counteract both the resulting listener popularity and publicity, the NBC program department picked Lhevinne as the name around which to frame a similar session.

Amos 'n' Andy started in show business from Peoria, Ill., and Richmond, Va., respectively, where both were picked up as ambitious amateurs by Joe Brenner. Joe, in those days, did a thriving business staging home talent entertainments for Elks lodges, etc.

Brenner boarded his assistants lavishly, but paid off in compliments. Correll and Gooden have since humorously claimed that Brenner, now in the band booking business, owes him 10 years' back wages.

Chances are that when Bing Crosby leaves for Hollywood, to fill an April 1 studio date with Paramount, his connection with Chesterfield will have been terminated.

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Chicago 'Tribune's' WGN accepted the Edwin C. Hill program of Socony from Columbia only after considerable consideration. WGN was loath to take Hill, figuring he was to be sold as a newspaper personality and that the 'Tribune' had plenty of journalistic celebs of its own to publicize without taking easterners.

However, on CBS assurance that Hill was not to be emphasized or sold on that angle WGN found a spot and took the program.

It's become the NBC policy, as frequently commented upon in the broadcasting trade, to wait and see how a new sustaining attraction on Columbia fares. If an outstanding city NBC then scouts around for something to toss into the ring as competition.

Case in point is the introduction of Cesare Sodero on a late NBC evening concert series after Columbia had built up with Howard Bairo's symphony orchestra.

After the window-cards had been distributed, Loew's State, New York, learned that Colonel Stoppagle and Budd had been billed as an NBC presentation. Same billing, 'NBC Presents', had been printed on the one-sheets, but these were caught before the poster crew started slipping them up.

Other Artists' Service demanded that the mistake be taken care of all along the line, but the window cards stayed as is.

Hook-up which 'March of Time' has with Western Union means, besides the air mail, an agent's commission to the telegraph company on every subscription so placed.

Arrangement is now about three weeks old and has the radio program informing listeners they can subscribe to 'Time' by calling any W. U. station. All Western Union offices now weekly get copies to make a 24-hour first delivery to the subscriber.

Only relative William S. Paley has on the CBS payroll is Bernard J. Proctor, assistant program director. Proctor, who started with the network three and a half years ago, as a typist of production reports, had, from Chicago, where the Paley clan has an extensive membership. Other relatives have since repeatedly tried to crash the network gate but without avail.

Costs' nine old companies, bankrolling around a million dollars' worth of western radio programs, are hopefully seeking a new type of entertainment. Thrillers, action and variety shows constitute the present menu, without exception. Despite the admitted need for something different, none know which way to turn and are continuing to audition the same brand of stuff that's already overflowing on the other lanes.

KFI, once considered the class Los Angeles station, has been compelled to remove its ban against using records after 6 p. m.

Station, keenly feeling competition from the other L. A. broadcasters, is now using a disc serial on one of the evening spots, previously considered choice time at that outlet.

to throw out two-thirds of its membership might destroy the organization.

Wampus membership currently is comprised of 26 unemployed, nine out of town, six in theatre work, 15 free lancers and 22 in studio exec berths, or in other lines divorced from studio press agenting.

An efficiency expert in one of the New York exchanges, digging for 'unsold possibilities' found one away out on Long Island and had a salesman assigned to go out to sell it. House was listed as the Graham, Garrison Beach, L. I.

Salesman drove out in his car. He finally found the theatre but it was surrounded by water as part of a development started in boom times and abandoned.

No exhibit in sight.

Metro is exercised by the appearance of a number of nude girls' photos in a number of so-called 'art magazines', credited as being Metro photos, with nothing much the company can do about it.

When indie producers discovered that the studio publicity department was taking a number of these pictures where they went for that sort of thing and where the studio signature was considered a help. Now the American papers that like pictures like that are copying them from the foreign mags and taking over credit line and all.

A major studio recently gave a contract to a contest winner, calling for one year without options at \$200 weekly. Contract was made by the studio attorney, with company now contending that a six-month ticket at \$100 weekly should have been enough until the girl had proven herself suitable screen material.

A high labor leader has invited an important indie exhib leader, known for his aggressive and successful stand against certain union formulas, to spend a couple of days with him. The meeting comes off soon and its outcome may have far-reaching effects in relations between unions and the theatres throughout the country.

Mrs. James Beck, wife of the Hays office rep in London, has not become picture critic for the London 'Daily Express', as reported. She was approached on the job, but hasn't decided one way or the other, with likelihood said to be she'll turn it down.

RKO and Par's cash position must be fairly liquid, at least as far as film buying is concerned. It's been reported that the studio public department has arranged at almost a normal pace.

'Take a Chance' Cutting Top to \$3.30, Leaving 'Design' Alone with \$4.40

Although business on Broadway was distinctly off last week mostly because of weather conditions, continued further favorable reaction was noted in ticket circles on the reduction of box office prices. It is believed that \$4.40 for the first time in the history of the theatre is in vogue and no show can hold to that scale for more than eight weeks. There may be some deviation in exceptional cases or if conditions become better, but that is for this season and probably for the next year.

There are but two shows with a \$4.40 top on the boards—'Design for Living' and 'Take a Chance'. 'Design' is the leading musical and 'Chance' the dramatic top-liner. 'Chance' has definitely decided to cut the ticket scale to \$3.30 top and may do so shortly after Washington's Birthday (22). The improved attendance for 'Music in the Air' since it dropped to \$3.30 has been considerable. Gross has not jumped, but the show is playing to more people and its run chances are enhanced. Only show in light proposing a \$4.40 top is the coming 'Strike Me Pink' which is booked for the large Majestic. Before the show opens, however, the management is expected to follow the trend towards three dollars top for musicals.

FIRST FOREIGN TROUPE ON SUBSCRIPTION LIST

For the first time a foreign troupe will appear in the American Drama Society subscription tour. It is the Colburne and Jones company which toured Canada, coast to coast and is now playing western U. S. stands, presenting 'The Queen's Rhapsody' and 'To True To Be Good'. Attraction will go into the Plymouth, Boston, early next month for two weeks. If successful there, Baltimore and Washington will follow. Each play will be seen on Broadway, but out of town showings were limited.

The Drama Society is a combination of the Theatre Guild, Shubert and Erlanger subscription groups. It has been hard put in selecting attractions for subscribers. For one thing the Guild is behind in its production schedule. Attractions by independent producers were anticipated, but few have been deemed suitable for the subscription time. The out-of-town subscription 'circles' looked good to independent managers last season because of the guaranteed grosses. It was less attractive this season because the percentage to the outside shows was reduced and the charge made by the society was jacked up. Understood that several managers refused subscription booking offers.

NEWSPAPER FEUD

Lincoln Staff Pulls Adv. and Pans Press in Hand Bills

Lincoln, Neb., Feb. 13. Glenray Giesse company (stock) opening at the Liberty Tuesday night (7) got off on the wrong foot with the newspapers. The first night when the reviews came out. Result is that all advertising has been withdrawn and press passes taken up. Company intends to resort to hand bill and shopper guide ads exclusively.

Ray Weaver, company manager, signed 20,000 handbills to be distributed about the city panning the local press. Outlook of the company is just so-so at the bargain top of the 35c and the first two nights going two-for-one.

BOOKING SPURT IN HUB

Boston, Feb. 13. Legit bookings bringings to the Colonial Theatre Bankhead in 'Tosaking All Others' tonight, next Monday, to Plymouth, 'The Queen's Husband', coming in three-day jump from Winnipeg; 'Peabody Playhouse' tonight, 'How to Join the Ladies', 'Theatre' next Monday, 'Miss Lulu Bett', while Copley extends 'Prince of Dimes' second week, and follows next Monday with revival of 'The Kiss'. Mary Duncan and Jan Krizan, latter a particular fave here, are missing from cast of Bankhead play. Fred Keating remains in cast.

Pork Pays for Beans

Minneapolis, Feb. 13. John H. Dilson, stage director of the Bainbridge company at the Shubert, is plugging pork products for a packing concern over the radio every morning as an outside activity which nets him a goodly sum. Dilson writes the 'continuity' extolling the virtues of his company's meats and does the spelling, too.

Chicken Dinner With Each Ticket For \$1 Rep Shows

Philadelphia, Feb. 13.

A new racket, at least for the legit, is at the Playhouse. It has a weekly-change rep with professional trunks, settings and stars each week. House is giving away a chicken dinner with every ticket bought.

Theatre owned by John McClatchy, real estate man, who has much of the property in its popular section and is anxious to put the theatre over for that reason, although he doesn't pretend to know much about show business.

Cost at Playhouse is \$5.75 and \$1.50 top at the two theatres. 'Nut Farm' on this week.

B'WAY DUCAT DEALERS HONOR HARRY NELMES

The Treasures Club tendered a testimonial dinner Saturday night to Harry B. Nelmes, New York, on his 13th year as its president and his 25th anniversary as a member. The event failed to capacity in the club's ballroom and was opened by the singing of a special lyric, 'We're Just Nerds About Harry', to the tune 'I'm Just Wild About Hula'. It was written by Ballard MacDonald, 'with thanks for the two behind the post'.

A number of specialty people from Broadway attractions were present as entertainers, but the punch of the evening came with the parade of the waiters through the diners, carrying a birthday cake five feet high. After that Joseph P. Bickerton, the club's counsel, acting as toastmaster, presented Nelmes with diamond ring with a stone of three and one-half karats.

The president was also presented with a membership card made in solid gold. Only one other gold card ever has been presented by the box office men's organization, it going to Edward Rice. The Treasurer Club of Boston had six men in attendance and the Hub presented Nelmes with a silver gavel. About 20 treasurers from Phila. were on hand and presented Nelmes with a silver cup of 16 pieces. The Boston contingent started back immediately after the dinner, to be on hand for the funeral of Tom Lohman, veteran manager of the Colonial (Boston) who died last Thursday (9). His assistant and the treasurer of the house, Ernest Grenier, passed away about a month ago.

Six other clubmen were made life members, having been in the club 25 years. They are Ralph W. Long, Allan J. S. Woodard, C. Hillard, Frank Meyers, William G. Ridgeway, and Frank A. Giraud. The dinner arrangement committee was headed by Lep Solomon, chairman, of the New York.

His aids were Sol De Vries, Lew N. Wood, Henry Blossom, Alan Schnebe. Entertainment was in charge of Alfred T. Darling, William K. Norton, Harry Snowden, Saul Abraham, George Morley, Leon Spachner and Julius (Blutch) Stone.

Coast 'Holiday' Sequel

San Francisco, Feb. 13. O. D. Woodward, coast legit producer, filed suit in Superior court here against National Surety Co. of New York, growing out of a dispute with Arthur Hopkins. Woodward claims to have lost because National, acting for Hopkins, halted by injunction his local production of 'Holiday' in 1929.

Players' Services to Mayfair Brings Park Avenue Aid to Stage Relief

Operettas Recoup Loss

On Rochester Concerts

Rochester, Feb. 13. Light opera, locally produced at \$1 top, is the only bright spot financially in the Civic Music Association repertory. McCormick, Pons and Kreidler concerts, expected to make up deficits, showed little or no profits, leaving the Association in a tough spot with possibility of curtailment next season.

Four of these operas given this year with average of 9,000 paid admissions in three performances, and \$1,000 net profit. Most of performers are amateurs. Two of even the more experienced singers are paid and the Eastman School of Music provides many of the performers who go for it as good experience.

Park avenue is making a generous and friendly gesture to Broadway and is coming to the aid of the stage's needy. Women and men socially prominent have formed a group called the Citizens Committee to Aid the Stage Relief Fund. Officers are being opened on Madison avenue and an elaborate benefit will be staged in the Metropolitan Opera house late in March or in April. All proceeds will go to the Stage Relief Fund established by Rachel Crothers.

Accompanying the move was the gracious explanation of its genesis: The theatre has never failed to respond when we asked its participation in our charitable affairs and now we are happy to return the compliment. That came from one of the committee-women.

Men social register rating will handle the business details: Jay F. Carlyle, chairman; Deewes Dilworth, treasurer, and Norman E. Stinson, secretary. The executive committee is Mrs. Bernard B. Ruch, Mrs. Jay F. Carlyle, Mrs. Deewes Dilworth, Mrs. John Golden, Mrs. Edward F. Hutton, Mrs. William Randolph Hearst, Mrs. William Goadby Loew, Mrs. Herbert Bayard Swope, Mrs. Graham Fair Vanderbilt.

More Than \$20,000

The relief fund's total has passed the \$20,000 mark what with the success of the performance of 'Eight' at the Music Box Sunday. The fund is expending \$1,400 weekly. There is an average of 125 applicants for aid daily. Not all applicants are getting something in the way of clothing, food, or other necessities, others getting tickets to dine at the Actors' Dinner Club. The actual expenditures are mostly for room rent, food baskets also being bought for those with living quarters provided for in other ways.

The fund's executive committee proposes to regulate the present method of distributing money. The increase of the fund is necessary. It is so steady that a maximum number to be provided for will be set and those who have received succor for four or five weeks consecutively will be placed at the bottom of the list. However, if contributions continue to be in excess of the weekly expenditure, the proposed regulation will not be necessary.

The shows now giving a percentage of their weekly earnings to the fund now are: 'Biography', 'Gay Divorce', '20th Century', 'Of Thee I Sing', 'The Great Waltz', 'Pigeons and People', 'Another Language', 'Dinner at Eight', 'When Ladies Meet', 'Autumn Crocus' and 'Dangerous Corner'.

Contributed up to Feb. 10:

Previous contributions.....	\$17,344.85
Rachel Crothers.....	200.00
Mrs. Kath. Outerbridge.....	80.00
Sam Harris office.....	64.00
Thomas C. Sullivan.....	25.00
Mrs. Katherine Phipps.....	25.00
Mrs. Frances Compton.....	10.00
Lewis Guonover Morris.....	10.00
Prof. Robt. H. Hatch.....	10.00
Mr. Ralph Pulitzer.....	10.00
Other contributions.....	58.00
Total contributions.....	\$18,358.00

EDITORS CONSULTED

'Pastures' Seeks Consensus As Guide to a Tour South

Washington, Feb. 13. 'Green Pastures' ran into snag here when plans for benefit performance at National Association for Colored People's fund fell thru. Extra show was to be run for colored audience.

J. Finely Wilson, Elk head, called all bets off on grounds that National would not open doors to colored people at major performance. Many of the cast come from Washington.

Invitations has been extended to a dozen editors to come south to attend show this week and give opinions on chances of routing it thru South.

To Star Helen Morgan

A. C. Blumenthal planning to star Helen Morgan in a musical. Now being written.

Miss Morgan is the sole remaining feature of the theatrical world under Blumenthal's auspices, and last week tabloidized for the picture houses.

COURT STRING ON SHUBERT SALE

Next step in the receivership of the Shubert Theatre Corporation will be the sale of the theatres and other assets at public auction on Friday (24) of next week. In the meantime there is speculation over the reorganization plan promised by Lee Shubert.

There is also speculation as to the value of the theatres to be disposed of. The Shuberts and associates are expected to take over the properties and a new \$1,000,000 corporation is in the making for that purpose. All with the object of producing shows.

The court has made it plain that the purchase of the theatres will not be confirmed until the reorganization plan has been presented to the various creditor groups. However, it is not necessary to state the plan until the date of the auction. The sale itself may be accomplished speedily or it may consume several days.

It is reported that the Shuberts propose to issue stock to the various creditors, the shares representing but a fraction of the indebtedness. Such shares would go to stock and bondholders, according to the rumor.

Castle Square, Boston

Legit Landmark, Razed

Boston, Feb. 13. Old Castle Square theatre, landmark, is being razed. For 39 years house carried on with legit.

Built by Henry W. Savage, Boston real estate man, with grand opera in English as his yen. He founded Castle Sq. Op. Co. Though not a showman, Savage had the instinct, and his idea leaped to success.

Max Hirschfeld, then a youngster from Germany, and now musical director at the Copley, was Savage's conductor. Savage later sent his English Grand Opera Co. over the world.

John Craig came later to the Copley, and his prize offers for originals brought out many notable plays. One was 'Common Clay', by a Harvard student, later a Broadway and screen hit.

B'way Musical Revivals

Charles Purcell is after Vivienne Segal to carry on with legit. Savage's conductor. Savage later sent his English Grand Opera Co. over the world.

Purcell plans to do 'Chocolate Soldier', 'Maytime', 'Dearest Enemy' and 'Marie Melody' as the first sequence in B. repertory.

Belasco-Curran's \$2 Top

Los Angeles, Feb. 13. Following scheduled two weeks' run of 'Another Language' at the Belasco, Belasco & Curran will produce 'Dinner at Eight'. No cast so far.

Effective with 'Language' (13), house adopts a \$2 top price, with matinees at \$1.50.

Inside Stuff—Legit

In Buffalo Ed Wynn did a two-alarm over the fact Jessel-Cantor one night troupe hopping into town and taking all the \$2 show money available for that evening with the Wynn show the same night dying.

Wynn was careful to state to the Buffalo 'Courier' in an interview that his peeve was not against Cantor and Jessel alone but against the one-night idea. He said the one-day shows were as bad for the town as for the company which was so unfortunate as to follow the hit-and-run troupe into a date. It was all right for the actors, he admitted, but it was bad for the town, from his point of view. It was bad for the Ed Wynn show, he also admitted.

According to his square jaw Wynn got into Buffalo with a company of 80 people, hired 35 stage hands and an orchestra and his 80 players spent money at the city's hotels for a week, rode in the city's taxicabs and dropped coin in the local stores or the slot machines. As he put it, they left more money in the town than they took out.

On the other hand the money which claimed, the C-J aggregation hopped in for the day, carrying a small troupe, spent the day in Buffalo and little else, and out to the next stand, leaving the city sour for any troupe to show until the pocketbooks had inflated again.

But Wynn didn't object to Ed Wynn for one night only and weekly on the radio with \$5,000 that evening for Wynn, whether one-night stage troupes starved or walked.

John Hay Whitney, mentioned in last week 'Variety' story from the Coast as a possible partner of David O. Selznick, and as the financial angel for Director Lewis Milestone, is a son of, and eventual heir to, the estate of the late Payne Whitney, and not Harry Payne Whitney. Latter was his uncle, Payne Whitney being a brother of Harry Payne Whitney.

Latter's son is Cornelius (Sonny) Whitney, head of the Whitney Stable, and an unsuccessful candidate for Congress on the Democratic ticket in a Long Island district last fall.

The estate of Payne Whitney, who died from over-exertion in a tennis game, was appraised for New York State inheritance tax purposes at \$188,000,000, the largest on record. This was before the stock market crash melted away security values. John Hay Whitney, known to friends as 'Jack', has dabbled in the show business on one or two previous occasions. He was reputed to have furnished the sugar for Peter Arno's flop musical season. His mother, Mrs. Payne Whitney, owns the Greenlee Stable.

The founder of the Whitney fortune was William Collins Whitney, grandfather of John H. and Cornelius V., who held large interests in New York City transit lines as well as in many other enterprises.

'When Ladies Meet' at the Royale, New York, experimented with the early evening performance idea, the theory being that by ringing up the curtain at 7:15 one night during the week, commuter attendance would be boosted. Early show was given Thursday last with attendant special publicity but the success of the plan is in doubt.

Attendance was capacity in the balcony, but lower floor trade was disappointing, indicating the draw was mostly from picture house patrons. Ladies' will continue with Tuesday's performance, however, and to thoroughly try out its practicability. It is believed that if several additional shows would follow suit the plan would work out successfully.

There is but one show on Broadway 'under control' at the Postal Telegraph-Leblang agency. It is 'Design for Living' at the Barrymore. Balcony tickets are also safeguarded, it being the first time for the upstairs to be controlled.

The late Joe Leblang devised the control system, designed to prevent tickets for smashes from falling into the hands of gypsies. A numbered slip in a sealed envelope is given the customers, not the actual tickets. When the slips are presented at the theatre shortly before curtain time they are then exchanged for the tickets. Switch is made after the customer enters the theatre proper.

Alex A. Aarons was abed five weeks suffering with a stone in his kidney. There was no operation and the affliction in combination with high blood pressure brought about a nervous collapse which for a time affected his left side.

His condition has improved, but he has gone far on Long Island for a complete rest. Aarons was taken ill while 'Pardon My English' was trying out in Boston. His partner, Vinton Freedley, will be in full charge during Aarons' convalescence.

Attitude of the house staff at the Barrymore, where 'Design for Living' holds forth in that Noel Coward is the unofficial major star and that the demand would drop out of the show if he bowed out, despite the co-stellar presence of Lunt and Fontanne. The femme inquiries concerning where that dressing gown Coward wears in the play could be bought and kindred interest in anything played by Coward, but it is the evidence of the British playwright-actor's dominance in public interest, they think.

'Forsaking All Others' which brings Tallulah Bankhead back to Broadway from Hollywood, is being bankrolled by the star. Arch Selwyn is presenting the show and acting in a managerial capacity. Show is in Boston this week and opens at the Times Square, New York, next week. Last week in Baltimore Douglass Gilmore was summarily dismissed for cause. Matter was reported to Equity but no formal charges have been filed as yet. An understudy went into the part.

Lenore Ulric hit page one in the New York papers last week when the Internal Revenue Department rejected her application for a rebate on income tax. Star contended she forgot to charge off a considerable sum claimed to have been expended in entertainment as dramatic critics.

After the story appeared Miss Ulric phoned the reviewers to say the yarn was incorrect. Did not seem to worry them whether or not.

Edna and Edward P. Riley, who playwright 'Before Morning' at the Ritz, New York, collaborated in a number of short stories published in magazines.

'Melodrama, 'Morning', is their initial stage effort. Play is based on a short story which the Rileys called 'Dawn'.

Stage version of 'Diamond Lil', which ran at the Royale, New York, was produced by Jack Linder, not the Shuberts. Latter took over the show for the road. Play was based on Mark Linder's script, 'Chatham Square', which was revised by Max West and Greta Willard.

Duffy Lines Up Two

Hollywood, Feb. 13.

Henry Duffy has purchased contract rights to Elmer Rice's 'Counsellor at Law' and 'Crimes at Large' by Edgar Wallace. No date for their set-in at the El Capitan so far.

Duffy leaves for New York in three weeks to line up plays for his summer season here.

ENGAGEMENTS

Lupe Velez, Jimmy Durante, Hope Williams, Hal LeRoy, Roy Atwell, Eddie Garr, George Dewey Washburn, Johnny Downs, Harrison and Fisher, Carolyn Nolte, Milton Eaton, Geraldine Barron, Edna Darr, Blanche Collins, Axel Twine, Otto Malde, Wilma Cox, Frank Conlan and Barbara MacDonald, 'Strike Me Pink' (complete).

Shows in Rehearsal

'A Trip to Pressburg' (Shuberts), 46th Street.

'The Bride Retires' (Edgar Mason), Selwyn.

'Saturday Night' (W. A. Brady), Playhouse.

'Lone Vagabond' (Sophie Treadwell), Morosco.

'The Lady Refuses' (Charles K. French), Longacre.

'Our Village' (Halle and Brotherton), Selwyn lobby.

'Strike Me Pink' (Brown and Henderson), Lyric and Elgin.

'American Dream' (Theatre Guild), Guild.

'Hangman's Whip' (W. A. Brady, Jr.), St. James.

'East River Romance' (H. Ineson), Mansfield.

WEATHER SOCKS CHICAGO LEGITS

Chicago, Feb. 13.

Grosses tumbled with the mercury. Blizzard may or may not have spoiled the run possibilities of 'Cat and the Fiddle', which was expected to stay longer at the Apollo. Anyhow, its one more week and then Kansas City. House gets a Metro roadshowing of 'Rasputin'.

Estimates for Last Week

'Blossom Time' Grand (O-1,207; \$2.20) (4th week). Hardly \$5,000.

'Student Prince' comes in for a fortnight. Exhausting the Shubert list of revivals.

'Cat and the Fiddle' Apollo (M-1,500; \$2.20) (8th week). First half of week sloughed by worst blizzard of winter. Maybe \$15,000 on week.

'Dixie On Parade' Garrick (R-1,276; \$2.20) (3rd week). Show reported much improved since first week. Subtract subzero weather from cutrates for estimated \$6,000.

'Family Upstairs' Cort (C-1,000; \$2.20) (4th week). Around \$3,000.

'Desert Song' Civic (O-3,800; \$1.85). Weather a sock here, too. Scale score operetta around \$5,000.

'BRIDAL,' \$5,100; L. A. RUN OKE

Los Angeles, Feb. 13.

'Bridal Wives', only legit attraction in town, closed in combination with Saturday night (11), to \$5,100 on the week. Three-week run gave Henry Duffy a fair profit after the outlay covered by the San Francisco dates. Lillian Tashman in 'Grounds for Divorce' opened Sunday matinee (12), to the strongest advance the house had in several years with the picture colony out in full force for the evening performance. First week, near capacity with the Tashman wardrobe getting the credit.

'Another Language', road company, opened at the Belasco, last night (Mon.) to a fair advance. Piece is in for two weeks only.

STANWYCK-FAY TALES' DOES 'FRISCO \$15,000

San Francisco, Feb. 13.

Belasco & Curran have entire local field to themselves with two shows, newest of which is 'When Ladies Meet', opening at Geary tonight (13).

Other is 'Tattle Tales' in its third stanza at the Curran. Frank Fay-Barbara Stanwyck headlined. Take was doing quite well, second week grabbing around \$15,000, most of it balcony money.

Lillian Tashman bowed out of Duffy's Alcazar after three weeks in 'Grounds for Divorce', last one being at the holder. Take was around \$4,800. House dark until Feb. 24 when Pauline Frederick opens in 'Crimes at Large'.

Bringer's Columbia, too, lights up, getting 'Louder Pleasure' from Pasadena Playhouse on Feb. 26.

Cartoon Revival Test

Ends as 'Father' Folds

An attempt to revive cartoon shows failed when 'Fingering Out' folded in Baltimore. It was out two weeks under the management of Edward Hutchinson.

Father was originally one of Gus Hill's collection of comic strip pop priced shows.

Worst Storm in Four Years Dents B'way Grosses for \$1,000 Average

Violent temperature changes and inclement weather affected almost every legit theatre on Broadway last week and it was estimated, that the cost to the box offices was around \$50,000. Average drop in gross was upward of \$1,000 and some shows got \$2,000 less.

Rain on Tuesday and Wednesday nights was followed by intense cold which sent the thermometer to five degrees Thursday. Early that evening three news commentators advised listeners on the radio not to venture out, a blizzard being on its way from Chicago. The storm was side-tracked, but late Friday night an eight inch snow storm, the heaviest four years here, dented the normally good Saturday matinee and night trade.

Only shows not affected were those with advance ticket sales and very few attractions have been able to command that this season. With the agencies having most of Design For Living tickets, the specs had the worry of distributing them, not the house and the show again being cancelled. 'Design for Living' tickets, the specs had the worry of distributing them, not the house and the show again being cancelled. 'Design for Living' tickets, the specs had the worry of distributing them, not the house and the show again being cancelled.

Only one new production opened last week, 'Before Morning' at the Ritz. It drew rather good notices, but with only one real paning. Business chances doubtful after a mid-week test. Other openings carried were postponed until this week.

'Evensong' was a quick failure and was taken off after two weeks at the Selwyn. Definitely closing this week is 'Midnight at the Elgin'. Among the doubtful shows is 'We the People' which, despite the unusual advance ticket sale, in the papers, slipped instead of improving at the Empire.

'Strike Me Pink' has been booked into the 'Anfiteatro' which means that 'Pardon My English' will either move or close. 'Walk a Little While' is still supplied by 'Hangman's Whip' at the St. James and is due to move to the Selwyn next week. 'All About George' comes to the Belasco and 'American Dream' debuts at the Guild. 'Biography' moves from the latter house to the Avon.

Estimates for Last Week

'Alice in Wonderland', New Amsterdam (34 week) (C-1,702-\$2.20). While nearly all shows eased off last week, went to \$12,500; theatre party and matinee strength the reason.

'Autumn Crocus', Morosco (14th week) (CD-893-\$3.30). Making small profit at grossed grosses; last week slipped around \$6,000.

'Another Language', Booth (43d week) (C-703-\$1.65). Final week; announced to leave several times; around \$5,000; goes on tour.

'Before Morning', Ritz (2d week) (D-34-\$2.20). Opened middle of last week drawing fairly good notices; some question over business chances.

'Biography', Guild (10th week) (C-914-\$3.30). Winner for the Guild should go well into spring; approximately \$13,000 in gross; which is real coin this season; moves to Avon next week; 'American Dream' to follow.

'Crimes at Large', 45th St. (19th week) (D-893-\$3.30). Leaving for the road and should do well; business approximated \$5,000; good enough.

'Conquest', Plymouth (1st week) (C-1,040-\$3.30). Presented by Arthur Hays Sulzberger, who also is author; due to open Saturday (18).

'Dangerous Corner', Fulton (17th week) (D-913-\$3.30). Geared to turn at least \$10,000 in gross; business figured \$4,000 or less, but enough.

'Design for Living', Barrymore (4th week) (CD-1,090-\$4.40). No date set for the dramatic smash except standees; business last week again over \$25,000.

'Dinner at Eight', Music Box (17th week) (C-740-\$3.30). Affected for first time; gross around \$20,000, but that is plenty big for dramatic smash.

'Evensong', Selwyn. Withdrawn Saturday after playing one day less than two weeks; house may get 'Walk a Little Faster'.

'Flying Colors', Imperial (22d week) (R-1,446-\$2.20). Dipped under \$12,000 for first time; revue protected by cut rate deal and showed some profit.

'Four o'Clock', Biltmore (1st week) (D-924-\$3.30). First slated for Elliott; postponed from last week; opens Monday.

'Gypsy', Divorced Shubert (12th week) (M-1,395-\$3.30). Held up better than the other moderate money musicals; but the gross topped \$13,000 last week.

'Goodbye Again', Masque (8th week) (C-740-\$3.30). Sponsored quite satisfied with business; dipped in

last week's going, but approximated \$9,000.

'Hensyemon', Vanderbilt (9th week) (C-771-\$2.20). One of group of low gross shows getting by somehow; grossed \$3,000 or under.

'Late Christopher Bean', Miller (16th week) (C-946-\$3.30). Three matinee shows considerably better; got around \$9,000 last week and okay.

'Melody', Casino (1st week) (O-2,000-\$3.30). Presented by George White and met opera presentation; well reported from road; opens tonight with large lower floor capacity reduced.

'Music in the Air', Alvin (15th week) (C-1,397-\$3.30). Popular operetta doing well under reduced ticket scale; claimed to have bettered previous week slightly; around \$20,000.

'On Sunday Afternoon', Little (1st week) (D-530-\$3.30). Postponed from last week; slated to open Wednesday (15).

'Pardon My English', Majestic (5th week) (M-1,700-\$3.30). Dropped last week to about \$10,000; may be moved to meet opera 'Strike Me Pink' booked in.

'Pigeons and People', Lyceum (6th week) (M-1,200-\$3.30). George Cohan's show drawing attention and moderate trade; around \$5,000 in seven times (no mid-week matinee).

'Sophisticrats', Blou (1st week) (C-608-\$3.30). Presented independently; grossed around \$13,000. Kenneth Phillips Britton; first called 'The Sophisticrats'; opened Monday.

'Take a Chance', Apollo (12th week) (M-1,270-\$4.40). Topping the musicals, but trade not what it should be; estimated around \$23,000 last week.

'Twentieth Century', Broadhurst (8th week) (R-1,200-\$3.30). Definitely among the season's hits; laugh show somewhat affected last week, but very good at \$15,500.

'Walk a Little Faster', St. James (8th week) (R-1,520-\$2.75). Cut rates helped out last week when revenue dropped around \$15,000; due to move after this week; 'Hangman's Whip' slated for next week.

'We the People', Empire (4th week) (CD-1,099-\$3.30). Plenty of talk about propaganda drama, but business mostly upsets; gross of \$5,000 not met.

'When Ladies Meet', Royale (20th week) (C-1,115-\$2.20). Estimated around \$20,000 in gross; off from previous pace, but still profitable.

Other Attractions

'Face the Music', 44th Street; repeated dated.

'Black Diamond', Provincetown; written by Stanley Kimmel; another Village try one; Friday will also be its author; due to open Saturday (18).

'Shakespeare Theatre (Jolson)'; Shakespearean revivals.

'Italian Mariottes' (Piccoli), Cohan.

'The Monster', Waldorf; revival.

'An Husband Go', Forrest; revival.

'The Show-Off', Hudson; revival.

Hayes, Howard in Barry Play

Hollywood, Feb. 13.

Helen Hayes and Leslie Howard have been set by Philip Barry for his new, untitled play.

It will open in New York late in March.

AHEAD AND BACK

'Allen Corn', Ray Henderson ahead; Stanley Gilkey, back.

There Must Be a Reason If Such Prominent People Carry Annuities:

JACK DEMPSEY
W. C. FIELDS
WILLIE HOWARD
HARRY HARRIS
BILLY JONES and
ERNIE HARE
HAROLD MURRAY
'BABE' RUTH
WILL ROGERS
BETTY WHITELER
TATE VIVIANNE SEGAL
NED WAYBURN

It would pay you to consult us before buying new Life Insurance or Annuities.

JOHN J. KEEPP

551 Fifth Av., New York City
Phone: Murray Hill 2-7838-7839

Free Throwaways on Coast
Los Angeles dailies are meeting keen competition in advertising from a number of strictly throw-away advertising papers, which are mostly published by former newspapermen, thrown out of employment in recent months. City has at least 20 of these free papers, with every residential district having its own for merchants in that territory, plus three downtown sheets, circulated widely. One of the publications runs a weekly circulation of 80,000. Others range from 20,000 to 150,000.

No other community, it is said, is so overrun with this type of free paper as Los Angeles. Their effect on the dailies has been tremendous, with the ad costs far below the regular space rates. Regularity of the deliveries has been a point in their favor, with housewives looking for these papers for the ads in preference to the regular sheets. One of the throwaways is particularly helpful to theatres, running a page of programs covering every house in the metropolitan area once a week.

Among the former newspapermen running these adv sheets are Charles Powell, formerly classified ad manager of the L. A. Express; Wilfred Beebe, former general manager of the Hollywood News; Don Long, formerly managing editor of the same paper, and R. E. Seiler, at one time in charge of classified advertising on all coast Hearst papers, and later with the L. A. Times.

W. B. Paris, a former L. A. Express ad man, started one of the throwaways in Fresno months ago, and is now launching another in Stockton.

Jones' Surprise Acceptance
After 15 years of scenario writing on the coast, Grover Jones sold his first magazine, *Colliers*, to *Colliers*, receiving \$500 for the year. Jones, writing magazine stuff for the past 16 years, has destroyed everything he has written. *Colliers* tale was an experience of Jones, when he worked in the coal mines. After completing the story, he gave it to his partner, William Slavins McNeill, to rewrite. He said the story was terrible and asked permission to rewrite it. Instead, McNeill sent it on to the mag, which accepted it. First Jones knew of what happened was when he received the acceptance slip and the check.

Why Eds Go Crazy
Definitor magazine is having its hands full these days with a certain famous author who has gone high society. Signed up for a serial, but getting the installments from her is like pulling the teeth from the mouth of the man in the moon. From installments to installments, the characters keep changing their names, and the grandmother who died in the first chapter suddenly came to life in the fourth.

Fan letters are pouring in protests and a ghost writer has been assigned to a closet.

Shy Publishers
It's not enough when you have genius. These days you've got to wear boxing gloves as well. Publishers, waiting for a better time to break, are holding up publication as never before. Books set into type two years ago are still in type. Promises of spring publication are held over until fall and from fall to winter, with author having no come-back clause in his contract. Tough for the writing wretch without a private income or a working wife.

Newspaper People Invited
Warner Bros. may send some of its own people to Hollywood for return on the "42nd Street" special train under hookup with General Electric. One of the New York newspaper or fax writers may also go out.

Eileen Creelman, m.p. editor of "Sun," left Friday (10) to return on the train, but with her expenses paid by the "Sun."

Two coast fan writers, now in Hollywood, are expected to also make the trip.

It's the Depress
One of the mag distributors, puzzled why certain neighborhood news dealers made few if any mag sales over extended periods, investigated and uncovered a gyp practice on the parts of the dealers. Scheme has proved as profitable to the dealers as it has been costly to the distributors and publishers. Gyp practice these dealers has been to rent out mags for half the sales price. At the end of the month, the newsdealer would return the

mag to the distributor as unsold and therefore credited with the full amount under his return privilege. Thus the dealers would get many times the mag's profit, than if sold, and publishers may have to adopt it as a protective measure.

Reprint Mag
William Levine, the mag publisher, who is also Will Levins, the mag editor and scribbler, returning to the publishing field with a new monthly, "Great Detective Stories."

Not a chance for the contemporary detective-story scribbler to land, however, as Levine or Levins is using only reprint stuff. In a single issue, for instance, will be carried Edgar Wallace, Sir Robert G. Chambers, G. Dorothy Sayers, May Edginton, E. W. Hornung and Reginald Wright Knott. A collection of new material from such an aggregation would up a fair and unfair list of cheating author's agents and brokers, and publishers who don't meet their documentary obligations for Mrs. Wildberg's editorializing in payment of material has often entered legal procedure to collect.

The Junior Guild will be particularly nurtured to steer its novice members clear of any machinating script brokers who take advantage of budding genius by exorbitant typing, editing and other "service" charges in handling.

Lawrence Abbott Passes
Lawrence Abbott died at his home in New York last week in his 73rd year. He was connected with the "Outlook" in its long period of prosperity and decline, resigning in 1893 and 1923, resigning the active management at that time to take the post of contributing editor which had been established for Theodore Roosevelt.

Plenty of Dust
Metro's defense to infuention and damage suit by Will Jenkins, whose non-de-plume is Murray Leinster, owns Estate will pass to the Bonifis Medical and Educational Foundation when the yearly payments stop, which it is anticipated will not be for 50 years.

Not even an extinction of the estate has been made yet. In 1923 Bonifis testified that the erection of the foundation had reduced his personal fortune to \$100,000.

Adolf Hitler's desire to brook
Journalistic favoritism with the foreign press, particularly British and American, has been commented upon by German newspapermen. They haven't a fraction of the entire for interviews with Hitler as the foreign correspondents.

This has been evoked time and again where friendly native German and British or American journalists have almost simultaneously telephoned Hitler's secretaries for appointments, with the foreign press favored in short order for any sort of interviews desired.

Lansinger's Plan
Deal brewing between a New York group and J. M. Lansinger, the Chicago publisher, by which Lansinger's "Real Detective Magazine" may pass to the hands of the others. Follows the hope that Lansinger would relinquish his "College Humor," but that mag not mentioned in the present negotiations.

Made known recently by Lansinger that he would shortly put out a new mag, "Real America," under the editorship of Edwin Baird. Unlike then that Baird, who's been editing "Real Detective" for years, would come East with the mag should Lansinger transfer it to others.

Same group which is negotiating for "Real Detective" has on tap a mag to be called "The Collegiate Reporter," and understood to be in the "College Humor" manner. Nothing definite for "The Collegiate Reporter" as yet, pending the disposition of the "Real Detective Magazine" matter.

Three Months' Vets

After but two issues, "The New Viewpoint" has had an editorial shake-up already. Third issue, which comes out around Feb. 20, will be the work of Julius R. Young, its executive editor, and Leonard Winston, managing editor. Also in a new make-up.

"The New Viewpoint," another one of these mags for serious-thinking youngsters, will also sign the interpretation of the contemporary scene. With its third issue it will be a veteran mag of its type.

Invited to Buy
Bernard Shaw, whom these American shores will soon see in person on the lecture platform, has a brand of new gag up his celluloid cuff. Admittance to lectures by personal invitations only. Bernard has just finished a "satirical" novel with the generous title of "The Adventures of the Black Girl in Search of Her God." The old woodcuts are by John Farlow.

Guides and Guides
Smooth paper writers have their Authors' League of America and the pulps have their American Fiction Guild and Junior Fiction Guild, of which former is the president. Authors' League dues are \$25 per annum; A.F.A.'s \$10 and the J.F.G. \$5, the latter organizations, through Attorney John F. Wildberg, obtaining an emergency fund to discount notes, etc., so often given out by the pulps in payment for M. Wildberg, as counsel for both Fiction Guilds, is also acting up a fair and unfair list of cheating author's agents and brokers, and publishers who don't meet their documentary obligations for Mrs. Wildberg's editorializing in payment of material has often entered legal procedure to collect.

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at the new novel by Peggy Hopkins Joyce, figuring that it may be suitable for a picture with her. Miss Joyce is now doing "International House" for Far, which has an option for a second picture, for which it is going "Transatlantic Wife."

Book On Father Coughlin
Ruth Mugglesbe, Boston newspaper woman, steps forward as an author. Her maiden volume is "Father Coughlin of the Shrine of the Little Flower," an appreciative study of "the radio priest," his life, his work and his message.

The book is the result of the impression made upon the newspaper woman by a man she went to interview for the Boston "American."

Former Governor Alfred E. Smith thought so much of the volume that he wrote the foreword. Professor Robert E. Rogers, of the Massachusetts Institute of Technology, wrote the introduction.

Miss Mugglesbe is 23. For three years she has been a lecturer in Journalism for the Massachusetts Division of University Extension. She is a reporter for the Boston "Evening American" and "Sunday Advertiser."

L. A. Times' Drops Gline
William Hamilton Gline, for many years press agent for the old Orpheum in Los Angeles, and more recently editorial writer on the L. A. Times, has received the ax along with others in that daily's drastic pay roll cut.

164 Weeks of It
"Time" will shortly announce that the 164th week of the Big Lull has past and that for this period it has tacked on a circulation increase averaging 1,000 a week.

To bring this week's current run to around 430,908.

Gees Boom!
Petitions in bankruptcy have been filed against the White Plains Daily Corporation, publishers of the "Daily Press." Claims are for less than \$1,000, but others are expected following this action.

Another 10% Slash
All employees of the Los Angeles "Examiner" took a cut of 10% last week. That makes a total of 25% salary since the Hearst paper's personnel has taken in the past three months.

5th Cut
"Pictorial Review" cut the salaries of its staff for a fifth time last week.

Chatter
The "Saturday Evening Post" has gone haywire with a high-toned literary column conducted by Donald Gordon.

Helen Elliot has written "She Would and She Wouldn't," a story about a girl who decided to do just that very thing. Viking is publishing.

Phil Guedalla, author and essayist, is here from England on a lecture tour. The minute he's finished speaking, he goes to Mexico to do a little listening around for his next opus.

Award for the best book designs for 1932 goes to Aaron Sussman of Claude Kendall, Inc.

The mother of our new president-to-be has dictated the story of his life in "My Boy Franklin." It will be on the book stands early in March.

Doubleday-Doran is publishing the Ben Hecht-Charles McArthur play, "20th Century."

Helen Dougherty won the "True Confession" magazine prize of \$5,000 for the second time. She worked for it.

Theodore Dreiser engaged a secretary to write his letters. He was so good that he engaged a secretary for his secretary.

Magazine editors say that the increase in postage rates has caused a 50% decrease in mma. subscriptions.

Magazine soliciting subscription by high-pressure telephone talk. Six calls before they give you up for dead.

Grace Hoger Lewis, Sinclair Lewis' ex, and also a scribbler, married.

Despite what he's said about Hitler over here, Lion Feuchtwanger will go back to Germany.

Gilbert Seldes vacationing in Bermuda.

A year since it originally came

out, Sheila MacDonald's "Sally in Rhineland" is to be republished already.

As with most of the poets, Babetta Deutsch has turned novelist, too. Next of the Authors' League Fund to go is the Everett Dean Martin on Sunday. Elmer Davis, Alice Duer Miller and Mildred Dilling will be guests of honor.

George Macy off for Russia and other points.

Harry Block, the Covell, Friede editorial chief, back from Mexico. Edna Ferber got the dope for her "Stallin's Ladder" as Russian correspondent for the "Herald Tribune."

Tom Gerson, between chapters on that new novel, is editing the "Tosneek Forum."

Biscuity may follow technocracy as a popular book subject.

John Strachey coming over. Hobart Rogers thinks Majorca the bunk.

Frank Scully and George Antheil collaborated on song "Fun In Bed" based on Scully's book, which will come all the way from Nice to Mills Music, Inc., Tin Pan Alley, U.S.A., for publication.

George W. Franklin, widely known Troy newspaperman, who for a number of years was publicity director of the Republican State committee and who once served as a popular superintendent of State Prison, had a net estate of \$12,298 at the time of his death last August, according to an inheritance tax report filed in Surrogate's court.

Paul Jordan Smith has been appointed book editor of the L. A. Times. His criticisms are published every Sunday in the "Books and Authors" column of "State" and "Merchandise" columns. The novelist, is a close friend of Indiana's new Governor, Paul V. McNutt, a former national commander of the American Legion.

Floyd Gibbons, on the coast to write a series of articles on the Pacific fleet for "Cosmopolitan," will try to interest film producers in his "Red as Kalmyk of Germany" during his stay there.

Coin Rush Fatal

(Continued from page 1)
almost at any price. They know that the visualizing of themselves in canned form will ruin their chances for a personal career later on. One band was ribbed about this, but in refutation brags of a one-nighter at a \$1,500 guarantee against 50% of the gross, in which the combo, band and bandstand, \$3,500 on the date. The bandman avers that this couldn't have been done had film shorts of his outfit preceded him. He had the air and his records as servicable advance billings.

In contrast there is Eddie Cantor's big vaude roadshow on top of consistent radio broadcasting, and a constant "look-in" on the heels of his picture "Kid From Spain." Element of Cantor's "Kid," a full-length feature, seems so good that it has whetted instead of jaded public interest in him and may be one factor that proves a counter-argument in the film age.

Once Around
No question that the radio build-up is swell for a once-around. About that the radio act has become a long shot gamble for theatres and drug on the market. There are instances galore on this score.

Hence, those entertainers pausing to look about them observe that all their fellow performers are in a lull. With stage channels minimized and monopolized principally, at fabulous figures, by radio-famous acts, all the artists are groping for a look-in in this bonanza.

Radio takes some true-bill advertisers avers that talent which formerly ritzed their stage booking agents are now willing to cut up 10, 20, and even 30% in commission on the radio. Some performers have two and three people offering them around, at varying prices, and the artist has been some true-bill money for a minimum amount of work, no traveling, and that publicity.

Reserved Seats at 10-20
Clinton, Iowa, Feb. 13. Schaffner players, stock, playing indefatigably at the Clinton theatre balcony 10 and lower floor 20 with seats reserved.

MUSIC DEALER'S MARKET SHAPE

Inside Stuff—Music

In giving CBS carte blanche about inviting any one it wanted to the party he threw at the Essex House last Tuesday (7) night, Fred Waring, however, stipulated that music publishers were not to be included among the invitees. Reason for the attitude was that while he played theatre dates the music men paid little attention to him, but now that he has the Old Gold hour on the air they're all too ready to flock around him.

Waring also had a little difficulty with the New York musicians' local. Union rated the affair as a regular dance function and figured that Waring ought to pay for a standby orchestra, but the band leader eventually satisfied the local officials that the thing was merely an exploitation stunt and that his combo wasn't doing another unit out of an engagement.

Branch of show business apparently least affected by current economic conditions has been the concert field. Although the season now drawing to a close has not been the most profitable, concerts held their own far better than any other division of the entertainment business. Situation is attributed by impresarios to the fact that musical luminaries are individual personalities in a period of over mass production in other branches, and because fans will do without necessities to hear good concert attractions. This has always been true in the past.

That the majority of concert stars have been gambling on percentages, rather than demanding high guarantees, has been a life saver for the managers. Added to this is the low nut of a concert attraction.

Publishers do little prolonged concentration on a new number nowadays. Rarely is a tune nursed along over a sustained period. Radio, they say, has done away with this procedure.

When the time comes to plug a new release the important spots are duly covered and a certain time allotted for the music counter feeler to make themselves noticeable. If the reaction isn't soon forthcoming, that ends the attention given it by the firm's radio contacters. Publishers figure that if later on a call for the song pops up and possibilities reveal themselves, they can always go back to it.

Indie publishers not associated with the ASCAP, and with songs authored by non-society members, are using the National Association of Broadcasters, and Oswald Schuetz particularly, as a plugtest, because of the known strained relations between ASCAP and NAB.

Schuetz's knowledge, or rather lack of knowledge of tin pan alley angles, makes him wide open for this use of his stations for plugging purposes. All Schuetz apparently can think of in the idea of battling the established network is to get a tune, not realizing how necessary is their pop song material to the NAB stations.

Al Jolson nearly stole the air Wednesday (8), opening date of his new film at Rivoli, N. Y. Numbers from the picture were spotted on as many as eight other programs that day. In each instance the broadcasts specifically mentioned the Jolson opening with spotting of plugs arranged through Harms, publisher of the numbers.

Programs taking the Jolson tunes included Rise and Shine, Breakfast Club, Frank Martin's orchestra, Royal Gelatine, Abe Lyman, Anson Weeks' band, Eddie Duchin combo and Joe First Village Barn orchestra.

As an indication of hinterland conception of the popular music industry, whether inspired by opposing interests or not, is the following editorial comment from the *Peoria Star*, which has been widely reprinted: "An authority estimates that Tin Pan Alley turns out 25,000 different popular songs a year. Different? Popular? Songs?"

FEIST, AS WITH HARMS, ABANDONS 16c PRICE

Feist is remaining in the MDS, but as with Harms, likewise a member of the Music Dealers Service, is virtually abandoning the 16c wholesale price. Feist is raising his rates to 18 and 20, and up to 24c wholesale, on the theory that certain hits can't sell more than a certain point and that the difference of two and four cents per copy in favor of the publisher is necessary to keep them in business.

The better grade of pop songs almost compels a higher wholesale, and the publisher's share, because the author's royalty is predicated on the standard of wholesaling.

Harms, since joining MDS, hasn't had one 16c song. All issues are 18c or over. Dealers can't sell a sheet at 25c, but get 30 to 40c a sheet accordingly, and it hasn't dented the turnover because this brand of publication wouldn't go much beyond a certain figure, according to present day standards.

German Rep for Music

Berlin, Feb. 6. Fred C. Fränkel, president of the Mills-Rockwell band and music instructor in Germany was recently appointed on Irving Mills' European tour.

Fränkel will essay the unusual of trying to spot the Lawrence Music Co. and the Mills Music Co.'s tunes in German confluents, the first attempt of its kind.

Lou Nelson, from New York, is on the Coast representing Bibo-Lange. He is headquartered in Los Angeles.

NOTICE FOR ALL NBC MUSIC

Precautionary Pending Outcome of Union Negotiations

Every musician on the NBC payroll in the New York studios has been handed his notice effective as of March 1. Move was described by the network as a precautionary one in the event the present negotiations for a new contract blow up or in the event the union grants the revision of working hours and conditions asked by the chain.

NBC and Columbia jointly have submitted to local No. 802 a proposition whereby the hours of all staff musicians on the number is no more. NBC and Columbia jointly have submitted to local No. 802 a proposition whereby the hours of all staff musicians on the number is no more.

Networks have been in a huddle with the union on the 1953 contract since the end of December.

Harms Induces NBC to Lift Ban on 'Beautiful'

Harms went to bat on 'You're Too Beautiful,' one of Al Jolson's songs from 'Hallelujah, I'm a Bum,' with NBC and the chain's inlets on the number in no more. Net's objection was a supposedly hyper-sophistication of the lyric context. Ruling had prevented Jolson from covering the number on his own Chevrolet broadcasts although the other title song of the film is OK.

Lyric changes were promised. Numbers are by Rodgers and Hart and published by the songwriters' own firm, RoCart, with Harms as selling agent. The sapolized radio edition will become the regular publication version.

300,000 SALES IN WEEK AS GROSS

Leading Firms Obligated to Keep Up Costly Standard—Question How Many Can Last

SHAKING OUT DUE

Analysis of the music publishing firms, of long and recent standing, disclosed how the music business is, and how out of proportion some of the hookups and over-heads are, for the amount of revenue possible in a deflated field. All concur it's become necessary to scale everything down, under the circumstances, and wait for improved national conditions to reflect themselves in sheet music sales. For none disputes that music is essentially a luxury and its market has collapsed.

With it all, certain firms like Feist, Berlin, Witmark, Shapiro-Bernstein, Robbins, et al, are compelled to maintain certain standards. Their personnel is veteran; executives are accustomed to certain standards; and the prestige in the American Society of Composers. In order to maintain top ratings, requires certain investment in the business, etc.

In view of this, the elasticity of the bankroll is an element which must figure in the ultimate survival. Shaking out of the others may prove an ultimate boon and boom to the business.

Meantime, Feist's, for example, turning out hit after hit, manages to hold its own despite the big league overhead. Berlin's with three top exec salaries to Irving Berlin, Sam Bornstein and Max Winslow hasn't been making any too good headway.

A firm like Harms, always hooked up modestly, isn't complaining. E. B. Marks with its standard music and an occasional hit like the current 'Play Fiddle, Play,' is actually enjoying boom times.

Bobby Crawford has trimmed his DeSylva, Brown & Henderson company way down, including the elimination of all three names in the firm as partners (the nut is down to around \$15,000 a month now), but still has been losing plenty.

Own Money Back

Louis Bernstein has been putting back plenty of his own coin into Shapiro-Bernstein which too had made thousands upon thousands for its president until the last few years.

Robbins draws on Metro and its reserve, losing \$75,000 in 1952. Sam Fox goes along modestly and with a break on his major out and the \$85,000 ERIE money, and a couple of hits. Others are benefiting this week in the ERIE split.

Of the Warner subside, Witmarks is most ambitious to hook up. It's the important popular outlet and must feed hit after hit to the public to get anywhere. So far it's been OK.

Famous, the Paramount subside, in Warner Bros. (through Harms) owns 50%, has likewise been conservative and making money as a result. The picture songs helped particularly on the (Continued on page 55)

Sues for Alimony

San Francisco, Feb. 13. Divorced wife of Bill Moreling with Anson Weeks' orchestra at Hotel St. Regis, New York, has sued Moreling and Weeks for at least \$1,000 back alimony, which the former owes her, she says.

Charges are that maestro and his wife signed a joint note in which they agreed to pay \$34.9 a week. Moreling recently married Laura Doe, prominent and wealthy local society deb who went east with him.

Canadian Society's Music Copyright Control Rapped in Court Findings

Radisson's Name Bands Supplant Floor Shows

Minneapolis, Feb. 13. Hotel Radisson, one of town's two leading hotels, will try the experiment of name bands and a minimum charge of \$1.25 per person for week days and \$1.75 for Saturdays, entitling guest to unlimited ginger ale, beer or other soft drinks.

Ext. Slight, who put on an elaborate floor show for the same establishment several months ago, will do the bookings and is closing for Paul Specht for his opening attraction.

Hotel Lowry in St. Paul has been using name bands with success the past several years. Costly floor shows flopped at the Radisson and the hotel recently has been using the 'Ingenuos,' taking the girl band after it played a week at the Orpheum here.

Disk Income Now Short Cost of Orchestration

Music publishers say they can't see a reason any longer to pay orchestra leaders for special arrangements on phonograph recordings. It's got so, aver the sheet purveyors, that the use of a tune on a disk has become a liability instead of turning in some velvet. Number of the major publishers who hitherto have been amenable to this special orchestration tap are now refusing to sell out.

The publishers ease their mathematical calculations on the premise that the average dance recording now sells 3,000 records. The bill for these special orchestrations handed numbers by bands with a phonograph company connection average \$35 per number, with many of the better-known combos making it anything from \$50 to \$75.

As the royalty on each record for the publisher is 2c less 10%, out of which sum the authors cut in for a third. Two cents on 3,000 records is less the 10% and the share going to the writer and the publisher, leaves the publisher just \$35. And even that \$35 isn't all his because the Music Publishers Protective Association deducts another 10%.

ASCAP Authority Tossed By Ricordi of Milan

ASCAP has been deprived of any authority over the American performing rights of operatic and other publications of the G. Ricordi firm of Milan when the withdrawal of that firm from the Italian Society of Composers, these rights were invested in the Milan publishing house's American affiliate, G. Ricordi & Co., of whom Dr. Renardo Caselli is the new head.

Ricordi of Milan decided to pull out of the Italian Society and assign the performing rights direct to its own American organization as a result of its dissatisfaction with the coin being derived from these rights. Altogether last year the ASCAP turned over to Italian publishers the equivalent of slightly over \$12,000. Ricordi of Milan figured that the American broadcasting rights to its Puccini and other operas, alone, were worth at least twice the sum sent over to be split up among all the Italian publishers and composers.

Dr. Caselli, sent here from Milan by George Maxwell, who for many years headed the American company and was one of the prime agitators for a charter member of the American Society.

Ottawa, Feb. 13. Canadian Performing Rights Society was rapped by Justice Ewing of the Supreme Court in his findings submitted to the Canadian Government relative to the doings of the Society in connection with copyright control of broadcasting stations in the Dominion. This followed a judicial investigation at the request of six Western stations.

The judge found that the Society had not complied with Copyright Act in that it had not filed with the Copyright Office at Ottawa a statement of fees which it proposed to collect for licensing purposes. With regard to the stations in Western Canada, Justice Ewing said, it must be noted that the Society has proposed to collect excessive fees from the petitioners.

After discussing the Society's procedure for the collection of fees, including a unit charge of \$5 for a license for any one performance or any one musical work by any person, Justice Ewing declared: 'This fee is not applicable solely to broadcasting stations. It is at once apparent that, if all the Society's repertoire amounting to some 2,000,000 selections were performed once, the fee to the Society would be \$10,000,000. Even if the 200,000 selections said to be in common use were performed once the revenue would be \$1,000,000.'

Justice added in his report that the Society had asserted there was no intention of charging the \$5 fee for the single performance for a few minutes of a popular selection. In this connection he wrote that the Society has filed a fee for the occasion or exceptional case but has given no indication of any kind as to what the unit fee will be for the vast majority of cases. . . Surely the society could, without much expenditure of time or labor, put on record some informative scale of unit fees. By so doing the society would be entitled to the credit of making a frank and reasonable effort to comply with the requirements of the statute.'

Court's Suggestion Report points out that the society's statement of fees filed with the Commissioner of Patents ranges from an annual charge of \$100 for a five-watt station to an annual fee of \$12,500 for a 20,000-watt station for a general license for broadcasting under which a station could perform the society's repertoire during a maximum period of 10 hours or more per day. He suggests to the society that the fees for general licenses might be based on the population served by a station within a designated radius, and on the proportion of time devoted to music. He points out that Canada now has 45 broadcasting stations, but that the number will probably be reduced in the near future. The latter is probably a thought that the new Canadian Radio Commission will be recalling some broadcasting licenses shortly.

Parliament is now in session, and the presentation of Justice Ewing's report may be given consideration in legislation on copyrights which will be brought down during the sitting, it is expected. The report has aroused widespread interest in theatre and musical circles.

RADIO PAIR'S DISKS

Greta Niesen, radio soprano, and Ted Eggen, tenor, are slated for a series of Columbia records.

Making them both for American and British release. Eddie McCauley, professional and business rep for Remick in Philly for 21 years, now on the road for Robbins. Edgar Fairchild, formerly of Fairchild and Herbert Clair, piano team, has his dance combo at the Algonquin hotel, N. Y.

Trini, Anthony, Roseland BR., N. Y. C.
Tucker, Tommy, Hollywood R., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester
N. H.
Turnham, Edith, Royale C., L. A.

(Continued on page-55)

Disc Reviews

By Abel Green

Nat Shilkret

Swell pop concert stuff, Maurice Ravel's popular "Bolero," scored by Shilkret-Shilkret, become a very danceable foxtro, under the Victor maestro's baton. "La Seduccion" tango on the reverse is one of the most familiar Argentine numbers, and just as appealing for straight hear as hoof stamp. Victor 22571.

Victor Arden-Phil Ohman

Arden-Ohman with their orchestra offer their favorite composer, the Gershwin's outstanding twin, from "Pardon My English." This piano team invariably augments the pit orchestra of every Gershwin musical. Their ditties, "Tent It a Fity" and "Couch in Milwaukee" are forte on the pianolonic interludes, but altogether satisfactory dance tunes. Victor 24306.

Rudy Vallee

Flock of Valleys on Columbia's new blue disk. No. 2744 covers "Girl in the Little Green Hat," one of the season's most novel singing foxtrots ditties, with "Hey! Young Fellow, the Dances and Fiddly Jimmy McLaugh foxtro that came to attention at the Radio City Music Hall premiere. "Echo in the Valley" and "Language of Love" (Nos. 2735) and "Linger Little Longer in Twilight" with "Dug of Wine, Lot of Bread and Thou" are in the same smooth foxtrology with Vallee vocal interludes.

Art Kassel-Henry Hall

Columbia 2743 backs up Kassel's own "Cheving Gum," a bucolic dance novelty, with "When Morning Rolls Around," by the English Henry Hall orchestra. "Morning" is an English tune published in America. The Kassel in the Air orch on No. 2742 couples two foxtrots, "The Picture," "Twenty Million People" and "Moon Song," the latter the outstander of Hello Everybody (Par).

Enric Madruguera

This orchestra, until last week-end doubling between the Hotel Windsor and the Hotel de Ville, Pigalle night in New York, has been among those coming to the fore, and with it among those profitably recording for Columbia. In on the up-and-coming road rep this stylized dance combo was building for itself. "Waiting in a Dream" and "Baby Parade," waltz and fox back-up (Columbia 2735) and "It's Within Your Power" with "Second Honeymoon" (No. 2736) are typical of Madruguera's smooth dansapason.

Ted Weems

"Baby Parade" and "Old Kitchen Kettle" (Victor 24219), "Look Who's Here" (Hats Off, Here Comes a Lady" (No. 24208), and "Lonely Park" with "Morning Rolls Around" are good dance reasons for Weems' ethereal favor, especially on the Lucky Strike hookups, etc. It's a staccato, dance-compelling brand of music, effectively scored for the popular ear. Andrea Marsh and Parker Gibbs contrib the vocal choruses.

Waring's Pennsylvanians

Two out of the Warner film, "42d St.," by the Waring on Victor 24212 are engaging foxtrology. "Tom Waring, back with his brother Fred, does the vocal refrains. The repulsion was provided to the Waring's first radio commercial for Old Gold. "Young and Healthy" and "You're Getting to Be a Habit" are the selections by Al Dubin and Harry Warren.

George Olsen-Glen Gray

Flock of current air ditties. Victor 24222 has the Olsenites saluting "Say, Young Lady" and Glen Gray's jelski replying, "Hey, Young Fellow," a natural enough backup. Hotcha

Gardner and Walter Hunt air the lyrics respectively. Gray alone monopolizes No. 24224 with "Sittin' by the Fire" and "Where Are You Tonight?" the latter the pip tune by Niek Kenny, N. Y. "Mirror" radio columnist, and Helen (Mrs. Jesse) Crawford, the console lady. Kenny Sargent does the vocalizing. The Olsenites on 24221 back up the John Jones song, "You're Too Beautiful" and "Hallelujah! I'm a Bum," from the film of that name. Ole Rodgers and Hart tunes, and brilliantly done by Olsen with "Frenzy" and Bobby Berger on the vocals. "Fraternity Pin" and "Girl in Green Hat" are further to the Olsen's tastes, being strong novelities.

Ben Selvin

Little more than to be expected, perhaps, that the boss of the Columbia recordings turn out a pretty good flock under his own name. Selvin does more than that with the two foxes, "Secret of Dreams" and "A White House of Our Own," the latter a semi-topical ballad hooked up with the forthcoming inauguration of Mr. Fildkamp tells all about it vocally.

Hopkins-Haymes-Moret-Armstrong group's stuff for the heated music addicts. Evenly divided on Vic and Col. Victor's Bennie Moten and "A White House of Our Own," they're there with "Lafayette" and "New Orleans." Beaupou chaud, ditto by and with Louis Armstrong, writing a vocalizing, "You'll Wish You'd Never Been Born" and "Hate to Love You Now." Hot stuff for cold nights.

Columbia's 2738 has Joe Haymes' "Jazz Fife" and "One Note Trumpet Player" aggravating the indig stratosphere, while Claude J. Hopkins' crew goes to town with "California, Here We Come" the "Jolson ditty" and "Look Who's Here" (No. 2741).

COMPROMISE ON 'LAMP'

S-B Will Publish Jenkins' Version; Latter Firm Getting Royalty

Under a compromise deal worked out between Shaprio, Bernstein & Co., and the Jenkins Music Co., of Kansas City, the Hillbilly lament, "When It's Lamp Lightin' Time in the Valley," becomes the exclusive property of S-B. In return for the exclusive right to publish the number Shaprio has agreed to discard its own version of the song and pay Jenkins a royalty on every copy sold.

After Jenkins has placed its "Lamp Lightin' Time" ditty on the market, Shaprio-Bernstein came out with a number of the same title that it had had on the shelf since '28. Jenkins' version was authored by a trio known on southern radio stations as the Vagabonds. The Shaprio tune, also recorded four years ago, carries Joe Lyons and Sam C. Hart as its authors. Shaprio-Bernstein will cease printing the Lyons-Hart song and publish the Jenkins version.

Grant Egge, general manager for J. W. Jenkins, came on to New York last week to start injunction proceedings against Shaprio-Bernstein but wound up with an amicable adjustment of the dispute.

Bismarck's Floor Show

Chicago, Feb. 13. When Art Kassel opens tomorrow (14) at the Bismarck hotel to which tavern he returns after six weeks on the road, a new policy will be inaugurated. For the first time Ettels will try a show show. Ann Greenway will headline that department.

Dressing to Scale

The valet that an air orchestra leader boasts of is the dresser from the Broadway picture house where the same maestro once did a stretch in the pit. Servant is retained every Friday night to dress the conductor for his broadcast and then lingers to help him change to street clothes after the program.

The valet is paid the union rate—\$43 per session.

BATTING A THOUSAND

Harms' Unbroken 1932-33 Production Music Record

The Harms music pub firm is batting 1,000 this season by grabbing the publication rights of every Broadway musical so far, including the sole two 'outside' shows, "Take a Chance" and now the forthcoming "Strike Me Pink." Later, to be published by Elar Co. (the coined combination of Lew Brown and Ray Henderson's first initials) was to have been distributed through De Sylva, Brown & Henderson, Inc., as sole selling agent. Instead, Elar will have Harms in that capacity.

"Strike Me Pink," DeSylva & Schwartz's production, likewise was published by Harms.

The breaking away of DeSylva, individually, and Brown & Henderson from the music publishing firm bearing their name is cause for comment in Tin Pan Alley. DeSylva and B&H previously had split up as a writing team, but the trio is now divorced from the publishing firm bearing their names. Bobby Crawford is president of the firm.

Crawford is reported interested in reuniting the trio for a Fox film production with the comeback of screen musicals later on.

Sole other freelance production not regularly published by Harms was "Vanities," which that firm also garnered this year, and while the revue was a flop, its song, "My Darling," has been plugged into the current No. 1 seller.

Bernie, Lopez Look for World Fair Repeats

Chicago, Feb. 13. Ben Bernie will pull out of the College Inn early in March, and on or about the same time his chief local competitor of the moment, Vincent Lopez, will scam from the Congress. Both will head eastward, with bookings to be determined. Bernie and Lopez are both expected to return to Chicago about June 1, with the idea of running through the summer for World Fair patronage. Both College Inn and Congress are equipped with refrigeration plants for comfort.

Frisco Lido Burns

San Francisco, Feb. 13. Fire gutted the Lido Cafe last Thursday (9), and razed entire dine-dance spot and hotel above.

Three-alarm blaze destroyed not only all equipment and fixtures but many of musicians' instruments including a fiddle described by its owner Joe Wright, as a genuine Stradivarius valued at \$15,000. It was the first time Wright had ever left the violin out of his sight over night. Place being rebuilt.

Monte Carlo Casino

New York, Feb. 8. Ben Ueberrall is back at his old spot on West 48th of Broadway, the Everglades downstairs room, now labeled the Monte Carlo Casino, the same intimate interior of 300 capacity, but with a novelty getup. It's the gambling house motif, hence the name, with roulette wheels, dice and card insinua the decorative scheme. With this is the added novelty of table-to-table French phrases plus a couple of corner "royal boxes" a la the Joe Zell rue Chapal idea in Paris' Montmartre. The royal box in Zell's, Paris, however, is every location, but Ueberrall has specially designated a couple of corner retreats as a showmanly cover-up for rather remote points of vantage.

With it, the show is inclined to the sportive in every degree, including the costumes as numerals adorn the rear of the sparsely dressed chorines for a human roulette number.

Gaming aspects of the interior are reflected in the general hotchacha of the Bobby Sanford show, with special nod to Jean Harlow, Bert and John Hancock, that should make this one of the town's hot spots, particularly with the tourists. It's the last word in sizzling intimacy, with the undraped stuff leaving naught to the imagination, and the general can-can stuff certain of making this an out-of-town buyer's delight.

The phone thing is more practical than Zell's, as the switchboard can get outside numbers and everything. One patron tried to get the "Bremen" in mid-ocean the other night only to be advised the boat had already docked in Bremerhaven. The practicability of outside connections is a la the Brown Derby in Hollywood which, however, doesn't make possible one stirring with some table across the room. Ueberrall, similar to the Zell idea, has dice-like squares lighted up with large numerals to facilitate identification at a distance. Zell's system is self-aid, sans operator's assistance.

James Hall, from pictures, heads the show as pseudo bandleader and m.c., although he does more parading around as greater than stick waver. That's his better idea. He paces the show okay, wearing informal fannels while the rest of the performance is more formal when not in costume. Dorothy Dell (Miss Universe) heads the femme contingent. She's a looker who's permitted herself to put on flesh.

Donald Burr, from "Walk a Little Faster," is the vocal specialist. Val Vestoff, ex-"Vanities" whirldancer; Medias and Michael, dance team; Eleanor Arden (Miss Ohio); Ethel Allen, and Vito and Piri comprise the principals. There are 12 girls and nine showgirls. All wear more or less on occasion. Miss Allen is the personal number leader. "Congo" and "Voodoo" permit for much African cancoery. Usual nudies in between.

The drum has a lot of novelty and color, with a central switchboard controlling the very effective lights and color schemes. A giant roulette wheel, whirled for the finale, calls for four prizes to the correspondingly numbered balls.

Capacity is 300, which will prove the best wedge for Ueberrall in the competition against the big capacity no covert cabaret restaurants. Latter are 900-1,200 capacities and, for the boys, doesn't appeal as much as the more intimate, more modern clubby Monte Carlo Casino. No covert here either, but a \$2.50 minimum for the ringside table and \$2 on top of it. On the ring there's no minimum, with a \$1.50

and \$2 table d'hote dinner obtaining. Ueberrall looks to have a winner, combining a novelty interior with a good floor show and names like Hall and the Miss Universe beaut. Eastman-Kuhne did the novel decorations. Abel.

EMBASSY CLUB

New York, Feb. 11. Embassy is a snooty private club with an elaborate system of membership election, etc., as part of the scheme to keep it ultra and exclusive.

It features a night floor show that's a well balanced entertainment and a good sample of diversification for a patronage of this type. Georges Metaxa is featured with romantic songs which the Roumanian Importee handles in very effective manner through an earnestness and showmanship that go big with the ladies. Metaxa didn't do so well in dancing out of "Walk a Little Faster" in "Cat and the Fiddle" and in the more recent "Music in the Air."

David and Dorothy Fitzgibbon, dancers of "Walk a Little Faster," are a swell personality pair with very modern ballroom exhibition. Out of "Walk a Little Faster" a tango band, Don Carlos Argentinians.

A bargain \$1 luncheon is a bulldozer to get the femmes to bring 'em back late at night at \$2 a head cover. Admission is by membership card only. Abel.

Two-Two-Club, Detroit

Detroit, Feb. 10. This is one of the exclusive nite spots in this town. Operating behind closed doors for a private regular show, it's a place where a public spot has for competition.

Spot seats 450 people without any difficulty and offers a series of name attractions. Fritzie Scher is in now and Russ Columbo just closed. Names are in addition to a name attraction. Fritzie Scher is in now and Russ Columbo just closed. Names are in addition to a name attraction. Fritzie Scher is in now and Russ Columbo just closed. Names are in addition to a name attraction.

Billy Kurl, local nite spot manager for 10 years and prior to that at the New Amsterdam Roof, New York, is the manager. Opening on the same show with Scher is Wini Shaw. Show just closing is probably as fine a floor affair as this town will ever see for talent and names. Columbo brought his orchestra here and that in addition to Jack Russell and his music from Chicago. Bands alternated. In addition, Ethel Norris of legit musicals, and Margo doing a Spanish catstet dance, Romo Vincent as m.c.

Romo Vincent as m.c. deserves, commendable mention. Well known in Chicago, this is his first appearance here. With singing his main forte, he handles proceedings nicely. Lee.

From Chicago's "Vanity Fair" and over Station WBBM comes the delightful new musical comedy "CHARLIE STRAIGHT AND THE ORCHESTRA" and the following "Tits of the Day":

"JUST AN LONG IN THE 'ROCKABYE MOON' 'VALLEY' 'TRY A LITTLE TENDERNESS' 'HEY, YOUNG FELLOW' 'UNDERNEATH THE ARCHES' 'THE OLD KENNY KETTLE' "

ROBBINS CORPORATION
1933 SEVENTH AVENUE
NEW YORK

it's in the air, here, there, everywhere.



EXTRA!! 2 NEW HITS BY THE WRITER OF PEANUT VENDOR AND MARTA

SEE - A - EDWARD M. MARKS - DARK MOON

MUSIC CORP. CORPORATION
1235 W. 42ND ST. NEW YORK

East

Lenore Ulric to get a divorce from Sidney Blackmer, but has not decided when.

Hugh O'Connell will stage "Saturday Night" for W. A. Brady and play one of the leads.

Glady's Walton Farlinham, show girl, gets an order granting her \$60 a week permanent alimony, marked down from her demand for \$250. Judge holds up his decision as to a divorce to go with it. She charged undue intimacy with Dorothy Britton, another show girl. Farlinham's lawyer says it means the alimony jail for his client, who's already paying alimony to his first wife.

Muriel Young Hutchings asking temporary alimony pending trial of her divorce suit, in which she names Norma Taylor, who was formerly with Tex Guinan. John Hutchings is the dramatic coach. According to her story, he took up with Miss Taylor when the wife went to Louisiana, N. Y., for medical treatment. When she put on 45 pounds he told her he liked "em thinner."

N. Y. Legislature considering a 10% tax on all amusements, including roller skating and covert charges.

Announced that Marion Talley will return to concert stage and radio in the fall. NBC artists' bureau will manage her.

National theatre in W. 41st st. to be sold for the benefit of the U. S. Savings bank, which has foreclosed a mortgage.

A. J. Erlanger Realty Corp. and Jean and Alonzo Klav, for all stockholders suing Schenck, David Bernstein and Arthur M. Loew as the Anchor Theatre Corp. to compel them to pay \$25,000 the treasury of the Anchor Corp. Ascertained that last May Anchor took over the lease of the Fox theatre, Washington, to show the sum named and to relieve the Fox Co. from the payment of \$200,000 annual rental. Now claimed to be a subterfuge to relieve Fox of the burden.

Francesco X. Scahill, known to theatrical people as a chiropractor, gets a \$600 fine and suspended sentence for one year for practice of medicine without a license. He admitted to continue his chiropractic but not to diagnose or prescribe.

N. Y. police may follow Scotland Yard in using picture screens to advertise for fugitives. Picture and description shown on many screens in Great Britain and often results in a capture.

Rosa Ponselle, operatic diva, breaks the newspaper with the announcement she is going to get her hair bobbed. She has a close crop, but a three-quarters, she explains.

Nita Naldi back before referee in bankruptcy with pawn tickets to prove she's broke. Fighting a further's bill for a coat. Her address is Hotel Plaza.

Arthur Hopkins admits he's the author of "Conquest," which opens this week.

Lenore Ulric ordered to pay additional income tax. She deducted \$7,075 in 1927 and \$4,054 the following year for entertaining she contended was essential to her promotion. Tax appeal board could not see it in her light, so she'll have to come across. Tough part is she feels that some of the critics she entertained gave her poor reviews.

Al Grossman, former manager of the Breakfast club, gets guilty and fine of \$250.

Francis Wilson, comic opera comedian, celebrated his 79th birthday last week and says he's feeling fine.

Daughter, 16, of late Chauncey Olcott, plans a piano debut in Monticarlo.

George Jessel gives Norma Talmadge the house in Palm Beach he purchased last fall. Dead recorded last week.

Clerk of the raided Breakfast club antiques court by testifying Alvin Grossman, alleged to own the club, threatened to have her put on the spot if she testified against him.

Senator White and Judge Sykes, chairman of the F. R. C. to represent this court by the Mexican radio conference to adjust wave lengths and other confusions.

Ruth Gordon not to be in "Butter No Parables."

Chas. Laughton has quit pictures and will stage produce Lionel Hale's "A Naked Lady" in London.

When Mrs. F. D. Roosevelt goes

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

off the air because of the approach of inauguration, her daughter, Mrs. Anna R. Dak, will be available for approved air contracts, agencies are told.

Atlantic City will resume beauty contests this fall, it is announced.

Dorothy Emerson Smith, former showgirl and now an Orange (N.J.) matron, in \$2,000 bail on her husband's charges of turpitude. Says she misconducted herself with an unidentified man and permitted a taxi driver to embrace her in the presence of their daughter.

Burlesque troupe at Parson's theatre, Hartford, beats it in midweek on threat of state prosecutor to pinch the bunch for too tough a show.

Paul D. Cravath of the Met. opera advises R. Fulton Cutting, of Met. opera really, that the lease on the opera house, which expires May 31, will not be renewed unless there is a program, functioning meanwhile. Met. had \$1,100,000 to start the 30-31 season. But a fund of \$150,000 last year, but that's gone, too. Now wants \$300,000 assured.

Will of Kathryn Wilson, mother of Mrs. Channing Pollock (Anna Marble), left her estate to "my friend, Mrs. Channing Pollock." Disliked to admit she was the mother because she passed for 65 instead of 30.

Edward G. Robinson comes east, anticipating birth. Mrs. Robinson is the former Gladys Lloyd.

Recently Fannie Todd Mitchell, who got a Reno divorce from Leon Leinhardt, and married Seymour Woolner, back with the ballet master because she contends the Reno divorce illegal. Now Woolner is suing her for divorce and Leinhardt for alienation. Latter has counter suit against the millionaire on the same grounds.

Jury empaneled in General Sessions for the retrial of Sam Kaplan and 21 of his officers, accused of coercion. Case goes to hearing today (14).

Chas. D. Coburn, actor-producer, in voluntary bankruptcy. Owes \$35,284. Has \$4 in bank.

Mrs. Helen Vogel Stern, suing Ruth Erlanger Nathan, of the theatrical family, for \$400,000 alienation of the affections of Allison L. S. Stern, took a new turn last week when Mrs. Nathan applied for permission to examine Oliver Rice before trial to determine whether Mrs. Stern's entitles to look to her spouse for the love and affection of which she claims she has been deprived. Among other items, Mrs. Stern charges that Mrs. Nathan pulled Stern's shirt-tail out at a dance.

Jean Coventry dancer, awarded \$50 a week temporary alimony pending the hearing of her divorce. Nevada judge holds assets in Morris. Morris has a cohnert suit for annulment.

Samuel Hamilton, of Harlem, enters suit against Amos 'n' Andy to force them to discontinue broadcast which hold him and all other Negro residents of that sector up to 'ridicule, shame, scorn, humiliation and degradation,' he alleges. Denied it a press stunt in connection with A. & A. appearance at Radio City.

Application of a stockholder for bankruptcy receivers of New Jersey assets of Paramount Publicized. Nevada judge holds assets in Morris. Morris has a cohnert suit for annulment.

Civic Players Guild to take B'way hits to the smaller towns. To keep out of cities where Shuberts and Theatre Guild have subscriptions, National Guild same guarantee plan but one play a week, starting in March.

Stir in Washington over the desire of Negroes to see "Green Pastures." Negroes are tacitly barred from the choice locations in theatre. Compromise not agreed. If anyone, was a Sunday night benefit (24) for the local lodge of Negro "Elks" with no segregation. "Marc Connelly" protests exclusion at any time.

Theatre Guild shifts dates, "American Dream" will open Feb. 21 instead of 20, with a preview for

members the previous night. "Both Your Houses" due in March 8.

O. V. Johnson again business agent of Local 644, Picture Cameramen. Third term as representative of the N. Y. body and elected by a vote of 148 to 1.

Florence Rogers, Roy's ballet mistress since his Capitol days, reveals she married Jan. 15. Groom is a Philadelphia realtor.

Lilly Pons is going to add two jazz songs to her concert rep, written for her by George Gershwin.

Winthrop Ames loses his appeal to be permitted to deduct his Little Theatre losses from his income tax. He lost \$54,372 and sought to deduct \$21,436.

Pig in the window of the Pennsylvania Hotel. Joe Lebling who died April 17, 1931, died an accounting of the estate with Surrogate Foey last week. She was so ordered by the court after William Kaufman complained he had not received \$25,000 bequeathed to him by the ticket magnate. Accounting indicated that when Lebling died his enterprises were insolvent because of realty depreciation. His life insurance policies totaled \$632,071. Debts due him totaled \$250,655, including \$34,491 owed by Lee Shubert. Major portion of the liabilities alleged to have been owed by Lebling to his own ticket agency, the Public Service Ticket Office (cut rates) and the Joe Lebling Ticket Agency. As expected, the Public Service Ticket Office said she had paid off \$506,934 of the indebtedness.

Jimmy Duranto tells an interviewer he's been rusticated in Hollywood. Wait until he gets back.

"Of Thee I Sing" leaves Washington and Congress again has a quorum.

Livingston Platt to do the scenic designs for "Hampton's Whip."

Edith Evans, English actress who came over for "Evenings," going back home this week.

Owen Davis, Jr., out of "Evenings" gets into a divorce. Nicholas Jane Wyatt hooked up with Judith Anderson.

Brotherhood & Halle will stage "Our Wife" comedy by Lyon Meerson and Lillian Day. Cast to include Ruth Gordon, Humphrey Bogart and Anna Held, Jr.

John Golden will continue his commuter specials at the Royale, but the early curtain will rise Tuesday instead of Thursday. Latter in maid's night out and the suburbanites have to stay home with the babies, if any.

John V. A. Weaver turning "The Command Performance" into a musical for Jack Waller.

Frank Mandel writing a play and referring to himself as a reformed producer. Contents the writers get the blame for the play's headache, so takes his pen in hand.

Wholesale price of cigarettes cut to \$5.50 thousand. Heading for a nine pack. Grocery chain sells at that price with Schulte 11 1/2c.

Elizabeth Allen, English actress, landed Friday (10) after held up until the immigration inspectors decided whether or not she came under the classification of great. She was too modest to talk, but her husband convinced the inspectors that she was a real star. Going to Metro.

Glady's Kimball, former vaude actress in Yankee, N. Y. jail last week when, according to her husband, Joseph C. Kimball, who is suing her, she defied a Supreme Court order giving him the custody of the three children and took them to her home in Long Island City.

Senate passes bill prohibiting radio looter's. One year or \$1,000.

'June Moon' as a co-op temporarily off.

Boris Kaplan and Harold Stone will do "Hilda Cassidy," which was tried out a couple of years ago by W. A. Brady and Al Woods.

Jealous wife caused a raid on the Malson Royal Sat. Found hubby was taking another woman there, so she told five cops and Star police chased out, still thirsty. Police, not fed.

Harry Sherman, recently labor

contact man for Public theatres, was elected pres of the M. F. Local 324, recording secretary against Joe for Harry Mackler and 93 for Howard Paxton, the latter regarded as a Kaplan candidate. Chas. S. Thidie, v.p., George Heaver, recording sec. and Chas. Beckman, financial sec. Jam over treat, because Max Silverman was inadvertently left off list of candidates.

Mrs. Thille Lebling Jasie, widow of the late Joe Lebling who died April 17, 1931, died an accounting of the estate with Surrogate Foey last week. She was so ordered by the court after William Kaufman complained he had not received \$25,000 bequeathed to him by the ticket magnate.

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Harry Sherman, recently labor

charges of making false statements in his registry application as an alien visitor.

Charges of murder and drunk driving against Harold Menon, stepson of Adolphe Menjou, dismissed by Superior Judge Charles S. Burnell. Menon was arrested last June when his car overturned, killing his girl companion.

Byron Morgan, writer, engaged an armed guard to escort his two sons to school from a school. Taken after one of the cars on the way home.

Gordon Westcott, actor, recovering from an eye injury, received what a blank cartridge exploded in his face.

Victoria Vinton, dancer, has filed suit for \$125,000 against Sam Goldberg, producer. Miss Vinton alleged that her rights to privacy were violated when she was displayed, without her consent, in a nude photograph of herself in the lobby of a theatre.

Bill Sharples, radio m. c., injured when his automobile got out of control and smashed into two parked cars in Hollywood.

Judgment of \$10,000 which Harvey Gates, writer, won from Alvin Semple McPherson Hutton and Roy Stewart for services rendered on a property matter, has been upheld on appeal.

Charles D. Thompson, studio purchasing agent, fined the Hollywood police station on suspicion of driving while drunk.

Although he contends that he is being framed, Sidney Blackmer, actor, has been booked by the L. A. police for alleged assault on a 14-year-old girl. Blackmer is the husband of Lenore Ulric.

Christie Film Co. filed a voluntary bankruptcy petition in L. A. Superior court, listing liabilities at \$80,000 and assets of \$14,000. Of the assets, \$55,804 is listed as open account debts due the company.

Frank Atkinson, English actor, arrested and held under \$2,000 bond by L. A. Immigration Service authorities on charges of illegal entry into the country and over-staying a visitors' permit.

Mrs. Helen Knutson filed suit for divorce against Edward DeVore Knutson, actor, in L. A. Superior court.

Alfred Shirley, picture producer, suing Lloyd K. Hillman and Hillman Auto Loan Ltd., in L. A. Superior court, for recovery of \$900 feet of film valued at \$25,000, claiming that the film was taken from his garage by the defendants or their agents. Defendants denied the assertion.

Prohibition officers raided the "Shore Boat" and seized the name of "The Plantation," and pushed 50 customers out into the subzero Chicago night. Bernie Bellus and Harry Blum were arrested as the proprietors.

Edward G. Fairchild, 42, managing editor of Dubuque "Telegraph-Herald," died in an auto accident. Son, 19, also killed.

Harry Marlowe asked authorities to apprehend Mr. and Mrs. Dean Schooley, whom he charged with stealing all his theatrical wardrobe from the Wacker hotel, Chicago. Wardrobe and Schooleys disappeared simultaneously.

Palace, Gary, Indiana, drew a bomb and \$1500 damages to its lobby. Nothing new in Gary.

Edward Quigley, 25, doorman at the Imperial, Chicago, captured two feeling bandits who had held up the theatre. It was his third display of heroism as once before when two office bandits visited the house, he pursued and captured, and again on a different occasion caused the arrest of counterfeiters.

Edward Beck, described as from Brooklyn, Mass., but known in Chicago as a cabaret producer, had to get police assistance in a Milwaukee when his once-famous, when two office bandits visited the house, he pursued and captured, and again on a different occasion caused the arrest of counterfeiters.

He finally made the depot and a Chicago-bound train under police escort.

Monroe theatre, Chicago, was visited by a lone bandit who scooped up \$150 from the box office and fled. Several lotteries never suspected the crime committed a few feet away.

Coast

Janet Reade, in "Tattle Taler" at the Curran, B'way, has announced she contemplates divorce action against Walter Batchelor, N. Y. legit agent.

Attempt at suicide with a gun allegedly made by Dolores Shaffer, formerly known on the screen as Dolores Duncanson, at her home in Marysville, Calif. Authorities said she was despondent because of the death of her husband.

Boots Mallory has announced that because of incompatibility, she is to sue projectionist Charles Bennett, N. Y. agent and actor.

Ether Ralston, returned to Hollywood from New York and London, has stated her intention of going back to England in the spring to continue picture work there. Will sell her Los Angeles real estate, she said.

Thugs, employing a heavy club and a razor, broke two ribs and splintered the shoulder bone of Patricia Regan, actress, and while she lay helpless they slashed her wrists. She is the wife of Joseph Francis Regan, convicted of murder in Los Angeles during a theatre holdup.

Guy Pixler, former city examiner for motion picture projectionists, sentenced to pay \$25 fine or serve 125 days in jail. Pixler, indicted last December of accepting bribes to let projectionists pass their examination, was allowed 10 days to pay the fine.

George H. Bunny, actor, fined \$150 by Judge Lewis of Glendale, Calif., when he pleaded guilty to a charge of drunken driving.

Edward G. Robinson, actor, en route to New York, to be with his wife, who is expecting the birth of a child about March 1.

Alan Mowbray, actor, ordered to appear in court March 37, when the actor pleaded not guilty to charge of driving his car while intoxicated.

William M. Conselman, writer, has filed a voluntary bankruptcy petition here with liabilities \$87,887 and assets \$2,000. Similar petition filed by Mrs. Conselman, who placed her obligations at the same figure as her husband.

John Farrow, actor, indicted by a federal grand jury, L. A., on

Mid-West

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I'm Telling You'

By Jack Osterman

A COLUMNIST WRITES BE- TWEEN NAPS.

Dear Editor
Here it is Monday and I haven't a column. This business of staying a column all night is tough. Can I help it? We eat to live to cover changes. Know you will be happy to know that the Club Richman is still doing okay. Realize we go to press any minute so will take a column for you and will trust to your friendship for the results.

The Way It Sound
After listening to the first half of Johnson's "Hallelujah, I'm a Bum," they mentioned the Central Park Casino so often we figured that Sid Solomon must have written the dialog.

Continuity
The other night we listened to a broadcast and heard this: "You can buy this car for \$200. Everybody today can afford to buy a car. And now folks the band will play, 'Brother, Can You Spare a Dime'."

Advertisement
Lux advertises if you wash stockings with their product, etc.—\$4 Days Without a Run. We know actors without Lux that have been 34 years without a run.

New Racket
Last Sunday when we went up to Sing Sing we asked for Warden Laves and was informed he was downtown broadcasting. It's probably getting so now that in order to become Warden you must have an audition from Ralph Wonders.

Stage Struck
Anatole Friedland, who has been laying off for five years, returned to the Loew's State stage last week and lost his voice.

Osterman
The Palace hasn't changed its policy in the last 20 minutes...Little Jack Little and his wife he goes around with gave a swell birthday party to Lemmy Haydon.

...Which gives you a rough idea what the Cotton Club songs can do...Dave Burns, the only American in the London company of "Dinner at Eight," writes us that it's "ducky" over there...Why is it that every bartender Mario?...We told you, Editor, we were going to fake a column...How are we doing? (Not so hot!—Ed)...ARE YOU READY-ING?

Drive For Books

Mrs. S. L. Rothafel, head librarian for the Hospital for Joint Diseases in New York, is launching another drive for books. There are no restrictions as to subject matter.

Interested in this charity work for the past five years, Mrs. Rothafel has committed to the work and sees that the patients obtain the reading matter they desire. They serve not only the institution with which they are affiliated, but other hospitals, as well.

Books may be addressed to the library of the Hospital for Joint Diseases, 1919 Madison avenue, New York.

Lincoln Hotel in Chain

The Lincoln hotel is now under the direction of Reliance Property Management, Inc., which operates Delmonico's and Ambassador in New York and the Ambassador in Atlantic City.

While change in management, rates are cut to \$3 single and \$4 double.

MARRIAGES

Josephine Dunn, screen actress, to Eugene J. Lewis, attorney, Greenwich Neck, L. I., Jan. 6. It's Miss Dunn's third.

Sylvia Nelson, of the roadshow "Vantiles," to Frederick R. Mann, non-pro, New York, Feb. 12.

Zoe Hoffer, former showgirl, to George Nash Blatchford, New York, Dec. 23. Groom has been connected with Fox enterprises and is now treasurer of Fox Midgets.

Joe McKenna of Joe and Jane McKenna (vac), and Topsy Lee, dancer, Jan. 23 in Baltimore.

Florence Rogge to Joe O. Dickman, Jan. 15. It's ballet mistress at the RKO theatres. Bridegroom is non-pro.

ALFALFA CASE ENDS

Chin Follage Decision in 'Variety's' Favor Affirmed on Appeal

Final legal suit to Albert Hershefeld's suit against 'Variety' in connection with a printed comment on his chin follage was delivered by the Appellate Division when it last week dismissed an appeal the cartoonist took from a verdict in the Supreme Court. Higher tribunal at the same time affirmed a judgment obtained against Hershefeld covering the costs of the trial.

Appellate Division took the action on a motion made by 'Variety' after Hershefeld had failed to follow up the notice of appeal he entered Dec. 18.

O'Brien, Driscoll & Raftery represented this paper.

WALYU THE PREEM KAYOS ERNIE SCHAAF

By JACK PULASKI

When Primo Carnera, the hugest wolver to contend for championship honors, stopped Ernie SchAAF in the 13th round at Madison Square Garden last Friday (10) the kayo was witnessed by the largest crowd the arena has held for a boxing show in years.

What the draw really was seemed to be a puzzle and it just couldn't be that so many people wanted to get a peek at the Preem's enormous dog. However it was a sell-out and the gate was \$37,000 net at \$3.30 top. For the first time in the history of the Garden extra rows were inserted just in back of the working seats and there were standees in all sections of the house.

Sports writers for various reasons and angles panned the match plenty in advance and maybe that was the reason why the fight was so hotly contested. The scrib who did not like the idea that the winner would fight Jack Sharkey for the title next summer because Sharkey owns a piece of SchAAF and a match between the champ and his stable-mate would be a boner and hardly draw expenses.

Sharkey came forth with a statement that he would not fight SchAAF, win or lose against Carnera, whom Jack defeated last summer. Their next match may be better than it looks right now because Primo has improved further and he was favored 11 to 5 over SchAAF. The Sharkey-Carnera match is the Garden's counter outdoors to Jack Dempsey's war and he will be headlined by Schmelling and Beel.

The fight writers were not in accord again over the legitimacy of the Carnera-SchAAF contest and some even went as far as to suggest that the contest was the storm center of the cartooner's townsend affair. Either the boys are over-suspicious or they are right.

SchAAF sank to the canvas after Primo landed a straight left jab that seemed to be a half shove. Ernie's head slowly bowed down as he was counted out and he was apparently unconscious when his handlers—Sharkey and Johnnie Buckley—dragged him to the corner. They worked on him for several minutes unsuccessfully.

A bunch of cops carried him out from the ring and he was then removed to the Polyclinic hospital where he was partially revived.

When he was taken the next day to determine possible brain concussion. What caused the collapse was the thing that puzzled the sports writers and the fans. Chances are that SchAAF took no many punches around the head that any tap to the button was enough to stop him.

SchAAF was in a semi-coma over the week-end but was reported better Monday.

There is no question as to the beating Carnera administered. Primo landed a sillion lefts and when in close quarters to the body he was the blows which probably did more to undo Ernie than the head wallop. Moet of the Preem's high blows may be kickless but with the abnormal weight and size of the body blows, something had to happen.

SchAAF may have won one round and at least 10 rounds went to Car-

nera by wide margins. SchAAF's inability to get going was matched by his failure to get away from the man-mountain's gloves. Ernie is known to be a slow thinking fellow in the ring. They constantly urged him to show something. When SchAAF did let a left hook fly, such blows were generally caught by Carnera's arms. If the thing was not on the up and up there seemed to be no reason why SchAAF should have continued to take a lacing as long as he did.

Semi-final had the crowd in an uproar. Adolph Heiser, the German lightweight champ, defeated Harry Ebbetts. Match went the 10 rounds but it nearly ended in the second. Both men were knocked off their pins in the first. Ebbetts went down for an eight count in the second after taking a solid right smash. Both are two-fisted sluggers and the house liked the action much more than the main event.

Papers carried advance squawks over the way the tickets were sold. Although \$3.30 was applied to ringide, that was also the price in most of the arena sections, making half the capacity at one price. Ticket specs rather cleaned up and it was reported the general selling price was \$10 per ticket.

Friday (17) King Levinsky, who at least knocked Carnera out of his pins in Chicago, will top the card against Johnny Risko. The show looks better on paper than was last week's set of bouts.

CHI AUTO SHOW 41% BETTER AT LOW SCALE

Chicago, Feb. 13.

Possibly containing a lesson in what price means in terms of attendance, was the record hung up at the Coliseum last week by the annual Automobile show. Despite hard times, gross gate admissions was 41% better than 1932. Admission was 55 cents this year, the lowest to date. Last year it was 75 cents.

BILL LENDS A HAND

Bill Robinson, in a visit to Night Court in New York last week, handed \$1 to every vagrant who showed out with a suspended sentence.

The charitable evening cost the colored dancer \$94.

Coast Fite Game in Doldrums

Little More Than Peanut Now for a Shiner or Cauliflower Ear

Los Angeles, Feb. 13.

Prize fight racket has dropped to its lowest ebb on the coast. Big clubs of both Los Angeles and San Francisco consider themselves lucky if they can draw \$4,000 for a good card. Fighters are knocking each other silly for 'coffee' and money. Main-events are important guys when they can collect \$200 for a 10-round battle. Preliminary boys are down to \$45 and \$10 a bout at most of the clubs.

Hollywood Legion, one-time act money-maker of American fight clubs, is averaging a \$1,600 weekly gate. Olympic club here, largest on the coast, hits tops of \$4,500 for its fortnightly shows.

Last week the Pancho-Herman battle at the Olympic, with both popular here, drew \$1,200. With 37% going to the main-event, prelims got what was left, with the house using gallons of red ink to audit the fight. Jackie Fields and Babe Herman at Dreamland, San Francisco, did a colossal \$10,000 week ago. At San Diego last week, Fields and Murdock drew \$2,000.

Natural Turns Pale

Smaller clubs at Pasadena, Wilmington, Fresno, Bakersfield and Stockton are starving to death getting rarely over \$200 for their weekly cards. Arizmendi and Bell, former pride of the Mexicans, got a two-week bally on their Prisco fight. It looked like a sure thing, but the promoter, when he counted up, had just \$2,000 in the till.

State Athletic Commission is considering ways of cancelling the permits of some of the small clubs hoping that fewer in the field will help the game generally.

Locally, with the exception of Sunday, there is a fight within 30

Hollywood Stands 100% Behind Brandstatter's New Restaurant

MADAME SORÉ

Actor Named L.A.'s Notorious Lady in Bankruptcy List

Hollywood, Feb. 13.

Naming her as a creditor in a bankruptcy petition filed last week by an actor is said to have angered Hollywood's famous madame to the point where she is again threatening to publish her much discussed memoirs.

Fact that actor broadcast in print that she had given him credit will hurt her business she claims, others demanding the same thing.

Actor listed her in a previous bankruptcy suit, but later withdrew the petition.

PERCY ELKELES STUCK UP IN HOTEL SUITE

A stick-up in a New York midtown hotel happened at the Wellington Wednesday (8). Two burly toughs broke into the living-room door of the suite occupied by Percy Elkeles and his seriously ailing father. One carried a sawed-off shotgun and warned Elkeles to keep quiet.

Elkeles, who conceived the modern floor show for cabarets, was bound and his mouth taped. A visitor who was talking to his helpless father was called in and stripped of his jewelry, also being taped. The bandits got \$220 cash from Elkeles. They were plainly disappointed in the haul and it was also evident that the men had been tipped off as to the conditions within the Elkeles suite, since they made no effort to talk to or molest the ill Elkeles, sr. One of the first moves of the stick-up was to cut the phone wires, and when they departed, one took an overcoat, leaving his own. Idea was to change his appearance.

Elkeles believes that a former employe put the finger on him. Young Elkeles has been in constant attendance on his father for the past eight months, rarely leaving the hotel and then only for a short while.

Hollywood, Feb. 13.

That Hollywood has a heart was demonstrated with the opening of Sardi's restaurant by Eddie Brandstatter last week. Former operator of the Montmartre and Embassy club, who had experienced difficulties, found that his old-time friends through helping finance the establishment as well as getting him out of his legal entanglements had not forgotten him.

To help matters along, owners of office buildings around the Vine street sector sent notices to their clients that it was not often that they endorsed any particular business, but they wanted their tenants to know that Brandstatter had made a brave comeback fight and should be supported in his new adventure. Broadway department store opposite the eatery announced to some 300 women attending a fashion show in the establishment on the opening day that a better show was on across the street, where a special luncheon was being served at the Sardi place.

This is the first time that Hollywood has co-operated 100% plus on the opening of a feed emporium.

Rugby Gets Stronghold With the Studio Mobs; Game Liked on Coast

Los Angeles, Feb. 13.

Same English picture crowd which took to the cricket over last summer is now attempting to revive amateur rugby, with somewhat more success than was shown the tea-time game.

With two teams playing at Westwood Saturday, the game, because of its similarity to American football, is getting a play from some of the film mob outside the English contingent.

Since organizing the sport here teams have also been formed in Pasadena, Oakland and in San Francisco, while Stanford University, the last college in the country to discard the English sport, has also revived the game.

Hinterslanders are also attracted to the games played here, realizing that for four bits they can get a lamp at a few celebs in the grandstand seats. Even if there happens to be no film names in the spectators' seats that they take the cure of seeing Boris (Frankenstein) Karloff running up and down the field as a lineaman.

In the teams are some of the coast football faves and also some of the lesser film lights, but mainly they are composed of Britishers who once played the game at school.

NEW YORK THEATRES

LOEW'S (OWNERS) **STATE** (MANAGER) **FRIDAY** (SHOW)
On the Screen **RONALD COLMAN** in "THE LADY OF THE SHALLOWS" with Kay Francis

On Stage **COL. STOUTMAN & BUDD, REX WEBER, BRITTON BROOK & BAND**

ED WYNN in Person & Cast of 10 in Complete Musical Review **"THE LADY OF THE SHALLOWS"**
On Stage **KEATON AND WINTER** in "WHAT A NIGHT!"
Barbara Stanwyck in "Ladies They Talk About"

BIRTHS

Mr. and Mrs. George Brown, daughter, Jan. 20, in the New York Maternity hospital. Father is a song writer on the Shapiro, Bernstein staff. Mother was DeDeDe Leg in legit.

To Mr. and Mrs. Geo. Cunningham, s.n. Long Beach, Cal., Feb. 11. Father a dance director. Mother is a professionally known as Doris Loomer.

Mr. and Mrs. Joe Fulco, at their home in New Orleans, a son. Father is leader at Loew's State there.

There's ALWAYS A BETTER SHOW AT RKO!

RKO PALACE 8th & W 47th
New Policy
Feature Pictures Exclusively: **'STATE FAIR'** with Janet Gaynor, Will Rogers, John Gayer, Sally Eilers
1:30 a.m.-1 p.m. 2:30 (Wed. to Fri.)

RKO 86th ST. LEK. AV
Week of Feb. 13 to 17
TWO FEATURES: **BORIS KARLOFF** in "THE MUMMY"
"HE LEARNED ABOUT WOMEN" with STUART ERWIN

RKO 81st ST. ON BROADWAY
Wed. to Fri., Feb. 15 to 17

'The MUMMY' with **BORIS KARLOFF**

Worcester

Hungry Hartford Troupe, Stranded When State's Atty. Threatens Pinch

Hartford, Conn., Feb. 13. Between non-payment of salaries and when the state's attorney would not stand for obscenity stepped in, burlesque stepped out of Hartford. Burlesque has been written across the footboards for six weeks at Parson's theatre, trod by the greatest leg stars for 35 years, made its exit when the state's attorney's office threatened to arrest all those connected with the current production if any more performances were given.

Acting after local police had ignored complaints made by several interested citizens, State's Attorney Hugh M. Alcorn sent County Representative E. J. Hickley to the theatre after issuing a warning of his intentions to close the show. Detective prepared to halt the scheduled matinee performance and transport the troupe to the county court building, but when he appeared the "matinee today" sign had disappeared and patrons were turned away at the box office.

The troupe which had appeared here under the auspices of George Katz of New York, who had rented the house from the receivers of Shubert Theatres, left for New York by bus the day before, it was said. He had made arrangements when it appeared that the entire troupe, who had not been paid in a week, would be stranded here.

The "representative citizens" had complained that the show was obscene, and under a local act the attorney took action. The girls the previous night in a group had visited the local police precinct complaining that salaries were not forthcoming.

No Exit

Katz had better come and take care of his kittens, one of the chorines averred backstage before the matinee. Several of the girls admitted they had eaten nothing but sandwiches for days; but they were more or less philosophical. The cast included 50 odd men and women, some of whom complained that salaries had not been paid in two weeks.

The troupe had played here for six weeks to fairly good attendance at the beginning, but his fell off toward the end. Announcement was made that the show would close last Saturday, but later augmented by the report that burlesque would return to this city for three days a week.

Some group operating in Hartford placed burlesque into New Haven, but closed after a scant two weeks in which complaints and lack of attendance was the cause.

Empire Wheel

Week February 13
Ha-Cha-Empire, Newark.
Scrambled Legs—Living Place, New York.
Speed and Sparks—Star, Brooklyn.
Tempters—Trocadero, Philadelphia.

RKO STATE-LAKE CHICAGO

'THE VAMPIRE BAT'

With LIONEL ATWILL
Fay Wray—Melvyn Douglas

BOOKLET ON HOW TO
FREE
STEIN'S
SMOKE UPS
MAGAZINE—FREE INFORMATION FOR HALF A CENTURY

DORSEY ANTEL

220 W. 72d St., New York City
My New Assortment of GREETING CARDS is Now Ready. 21 Beautiful CARDS and FOLDERS. Reduced. Post-paid.

One Dollar

K. MILLER

INSTITUTION & INTERNATIONAL

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP—1552 BROADWAY

Chatter

(Continued from page 57)
is in Wyco, and Neb., talking to exhibitors.
A. M. Beatty, of the International Projector Corporation, made a social and business call with Jack Morgan of the Nat. Theatre Supply. Harry Stearn, formerly a United Artists manager in Salt Lake, is selling for the Capitol Film exchange here.
The cold weather is keeping out-of-town exhibitors away from film row, and only three were seen the past week: Ed Anderson, Pueblo; Everett Cole, Alamosa, and C. B. Bennett, Idaho Springs.

Rochester

By Don Record

Rumor that RKO Palace will close.
"Cavalcade" at \$1 in at the Regent Hotel.

Notified, plays three days instead of two at the Lyceum.

RKO Temple is only downtown house contentiously in the black.
Manager Hattie Lutt of the Lyceum recovering after flu and pneumonia.

Mrs. W. W. Riley, wife of the manager of the Temple, back from a daughter making Ed. A. C. Ross a granddad.

Public shift sends Manager Irwin Solomon to New York.
Harvey Southgate, editorial writer for the D. & C., becomes father of a daughter, making Editor A. C. Ross a granddad.

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Harvey Southgate, editorial writer for the D. & C., becomes father of a daughter, making Editor A. C. Ross a granddad.

Milwaukee

By Frank J. Miller

"Sign of the Cross" clicked at the Wisconsin.

"Bagger on Horseback" next Wisconsin Players' show for five performances, starting Feb. 21.

"Friday and Saturday Bookings" was the subject of talks by A. A. Gutenberg and George Fisher at a meeting of County Federation of Women's Clubs.

Biggest piece of first-class mail ever sent out of Milwaukee post-office, a five by seven postcard, weighing 100 pounds and requiring \$9.63 postage, sent by Warner theatre to James Cagney. Bore signa-ture of several thousand Warner patrons.

Directors of Wisconsin Association of State Fairs are planning opposition to Governor Schroeder's plan for the elimination of Wisconsin fairs during 1933. Governor holds that state cannot afford to make fair appropriations this year.

Cincinnati

By Joe Kolling

George F. Schott easing at Miami. Billy Croucher did advance on 'Cavalcade'.

Joe Standish was in with 'Rasputin and Empress'.

Danny McNatt has succeeded Clarence Bell as mgr. of the Strand.

The Fox' staging gigaww tournament with \$100 merchandise order as first prize.

Infidential group of townsmen planning to raise \$40,000 guaranty fund for season of opera at Zoo next summer.

Exactly a year after Bill Hastings underwent operation for hernia, his dad went on table for same thing, and is getting along o.k.

Cliff Boyd, Albee mgr., received his two weeks' notice; he'll be replaced by Clem Pope, who will also carry on as city manager for RKO.

Oklahoma City

By George Noble

Adna Avery opening a new theatre in Blackwell, Okla.

"Sign of the Cross" booked by Criterion theatre for Feb. 10.

John Shoppel, manager Midwest

Callahan's Try Has A Chance If Clean, But Not Too Clean

Syracuse, Feb. 13. Ritz is under a new burlesque policy installed by Ernest Callahan of New York. Ann Corio, who Callahan personally manages, is stripping this week.

Despite a two-week slump from the weather, the new policy returned a profit for the first week. House is scaled at 15-25 matinees, and 25-40 at night. Three performances daily. Company include a line of 18 and about the same number of principals and specialty people. If the management can keep it clean enough for the masculine patronage, the policy has a chance.

Callahan is in by an arrangement with Nathan L. Robbins, lessee. Latter tried films, vaude and vaude-film.

Albany

By Henry Retonda

Film row is staging a dinner dance at the Palms March 3.

Harold Whisler, MGM shipper, and Helen Fickie were married recently.

RKO Proctor, Troy house, drops vaudeville, operating only with double billings.

Warner Bros. has leased the entire building in which the Albany, second-run house, operates.

Harmannus Bleeker Hall has reduced admission nights from 50 to 40 and matinees from 25 to 15. Land also reduced prices from 35 to 25c nights and 25 to 20c daily, and returned to double features with weekly changes.

Hartford

By M. H. Hammer

Franklin Winnie is a pappy. The Warner club rooms inaugurated.

Rena. Garity recovers from an attack of flu.

Ed Kapinski looks forward to Warner's "The Sign of the Cross".

Harvey Southgate makes the tour of Warner theatres.

Capitol theatre given leave of absence after death of father.

Warner and Arthur Hartford theatres again swap courtesies.

Greenwood cuts Variety' clipping and now hopes to get the daily letter from Boston.

Capitol theatre announces another admission cut to 25 cents and 35 cents for night, F. & M. presentations and first run feature.

Des Moines

By R. W. Moorhead

Wrestling matches still draw. Alice Joy for auto show through KSO.

Abe Blank into new offices in Capitol Theatre building.

E. H. Lockwood from State, Cedar Rapids to manage Strand.

Everybody remembering Lillian Miles when she was Lillian.

K. A. Becker now managing the Garden, succeeding F. R. Peterson.

Bob McGrew, Lola Lane's old pal, has just before Lola got her new car.

Pathe boys' shooting new secy. agriculture-to-be-scoped farm foreclosure rioting.

Emily Keller May home from four year engagement Hotel Geo. Washington, Jacksonville.

Lincoln, Neb.

By Barney Oldfield

Capitol starts doing westerns. Billy Shaw talks of his hit songs—three for 10.

Increasing use of scrip and due-bills in trading.

E. H. Fitzgibbons dealing for a new stock company.

Husk O'Hare and his band played the Inter-Frat Ball.

State Fair board is pleading for 100Gs to allay the deficit.

Mercury got down to 23 below zero—quartered show biz.

John Calloway sacked 'em at the Marigold for the second time in a month.

Lan. outstate which almost started a gold rush a year ago is being sold for \$10 an acre.

Hialeah ran without heat after boiler overflowed and the thermometer registering 14 below.

Dog hospital is suing Don Monroe for a housing bill and he's counter-

CALENDAR OF CURRENT RELEASES

(Continued from page 51)

Maedchen in Uniform (Krimsky) (German). Polnart drama. Hertha Thiele, Dorothea Wicke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27. Max Braugh Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Jan. 10. Rev. Jan. 20.
Meln Leopold. (Capital) (Ger). Musical. Gustav Froelich, Max Adalbert. Dir. Hans Sygnowski. Time, 96 mins. Rel. April 1.
Men and the Moon (Amkino) (An). American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.
Mensch Ohne Namen (German) (Protex). Polnart drama. Werner Krauss. Dir. Gustav Graw. 96 mins. Rel. Nov. 1. Rev. Nov. 18.
Miche (Paramount) (French). Musical comedy. Susy Vernon, Robert Burnier, Draman. 80 mins. Rel. July 1. Rev. Dec. 6.
Mond Over Merokk (Protex) (Ger). See Cing Gentlemen Maudit.
Mortiz Macht Sein Gueck. (German) (Capital). Farce. Siegfried Arno. 85 mins. Rel. Dec. 15. Rev. Jan. 17.
Namehehrat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.
1914. (Capital) (Ger). Prelude to the world war. Dir. Rich. Oswald. Time, 73 mins. Rel. Sept. 1.
Oberst Redl. (Capital) (Ger). Spy thriller. Lili Dagover, Theo. Loos. Dir. Karl Anton. 79 mins. Rel. Aug. 20.
Paris-Begin (Protex) (Fry). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.
Piri Minder Tuz (Arzo) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 21.
Purpur und Waschlaub. (Capital) (Ger). Dramatic comedy. Hans Nies, Elise Ester. Dir. Richard Froehlich. 90 mins. Rel. Aug. 20.
Quande to Suicider. (Paramount) (Spanish). Musical. Argentina. 90 mins. Rel. March 15.
Quande to Tures. (Paramount) (French). Farce comedy. Dreaan, Noel. Rel. March 15.
Reserve Mat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Engliche. Time, 94 mins. Rel. Aug. 11.
Rhapsody of Love. (Capital) (Polish). A series of an art career. Agnes Petersen. Moujoline. Time, 89 mins. Rel. Aug. 25.
Richtofen, Red Ace of Germany. (Gould) (Ger). (Synchronized). Self explanatory. Dir. R. Slesch. Time, 80 mins. Rel. Aug. 20.
Romny (Protex) (Ger). Opera. Kaethe von Namp. Willy Fritsch. Dir. Emerich Kaiman. 85 mins. Rel. April 1. Rev. April 13.
Scampole (A-R) (Ger). Cinderella romance. Dolly Haas. 90 mins. Rel. Feb. 15.
Schubert's Fruhlingsraum. (Capital) (Ger). Musical of Schubert's life. Carl Jooken, Siegfried Arno. Dir. Rich. Oswald. Time, 71 mins. Rel. Feb. 15.
Sein Schlangengrund. (German) (Protex). Comedy drama. Lien Deyers. Dir. Alfred Zeiler. 80 mins. Rel. March 1. Rev. March 3.
Stern der Nacht. (Capital) (Polish). A series of an art career. Agnes Petersen. Moujoline. Time, 89 mins. Rel. Aug. 25.
Tanzen mit Sansouci. See "Barberina".
Tempest (German) (Protex). Drama. Emil-Jannings, Anna Sten. Dir. Robert Dorn. 90 mins. Rel. March 1. Rev. March 25.
Tingle Tangle. (New Era) (Ger). Comedy. Ernest Verabes, Fritz Kampers, Elizabeth Pinjolt. Dir. Japp Speyer. Time, 93 mins. Rel. May 15.
Track. (Capital) (Polish). Circus drama. Anna Sten. Dir. A. E. Dupont. 80 mins. Rel. May 1. Rev. May 10.
Trepan (A-R) (Ger). Romantic drama. Dorothea Wicke. 90 mins. Rel. Feb. 15.
Ulita (Capital) (Polish). Life of the newshyrs. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.
Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda. Adam Brodzicki. Time, 89 mins. Rel. Aug. 25.
Victoria and ihr Muear (A-R) (Ger). Viennese opera. 90 mins. Rel. March 1.
Voice of the Desert. The. (Capital) (Polish). Algerian story in authentic locale. Adam Brodzicki, Mary Bogda. Time, 89 mins. Rel. Aug. 25.
Weekend in Paradise. (Capital) (Ger). Farce. Otto Walburg, Julius Falkenberg. Dir. Elmer Clister. Trade Berlin. Dir. Robt. Land. Time, 83 mins. Rel. Nov. 1.
Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. 90 mins. Rel. Dec. 15. Rev. Dec. 20.
Zapfenstreich Am Rhein. (Whitney) (Ger). Musical farce. Charlotte Busa, Siegfried Arno. Dir. Japp Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.
Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Helms. 90 mins. Rel. Dec. 15. Rev. Dec. 20.
Zwei Herzen und Ein Schlag. (German) (Protex). Opera. Lillian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to Address—Amkino, 723 Seventh Ave.
American-Boulevard Films, 650 Broadway.
Associated Cities, 150 W. 42d St.
Harold Auten, 1560 Broadway.
Capital Film Exchange, 150 W. 42d St.
Foreign American Films, 111 W. 57th St.
International Cinema, 1424 First Ave.
John Krimsky, 723 Seventh Ave.
J. H. Whitney, 350 East 72d St.
Kinematograph, 723 Seventh Ave.
New Era, 630 Ninth Ave.
RKO Trading, 12 E. 53th St.
Symon Gould, 10 E. 84th St.
Tobis Forenfilms, 723 Seventh Ave.

ing with a damage suit because the dog died.

Glenay company opened at the Liberty (7) and took up all prizes passes the day after the reviews came out.

Patheka attempting to adjust a panhandler told him he had nothing less than a dollar bill. The accoster cheerfully offered to make change from his own pocket.

Spokane

By Ray Budwin

"Fox bring better than fair with 'Strange Interlude'."

"The Mummy" did capacity biz at State for four out of five days.

More than 2,000 couples attended annual bakers' union ball at Masonic temple.

Trianon ballroom staging inland Empire Fox Tro contest as a big stimulator. Entry list shows the draw is much exploitation.

Plan to tax all electric signs in city being talked at city council. Theatres again will take the hardest rap if scheme goes through.

Boogling in hospitals nipped by fed prof men, claiming to have received complaint for patients.

Prosecution will be made in the case of several arrests growing out of the new racket.

Canton

By Rex McConnell

Dick Bahk, formerly of Mansfield, new man at Canton 'Repository'.

George Whiteley, 'Sultan' of the legit of the winter, due at Colonial Arkon, Mar. 3.

Harry A. Ackley, Baltimore, Md.,

new manager at Rock Springs Park, Chester, W. Va.

Stage shows out temporarily at Palace theatre. Doing only fair with straight pictures.

Vincent Lopez booked for New Palace theatre, Mar. 2. Canton, after absence of several years.

'Pop' Crawford lands his 'Ohio Northerners', Ohio Northern University band, two weeks' contract at Crystal Slipper, Cleveland.

Old Grand Opera house goes grind with sreck, vaude, and sound movies at 10 and 15 Union stage hands sponsoring the shows.

Birmingham

By Bob Brown

Jack Langhorne has gone nup-bell.

The auto show due to cold and a dime admish was an olive.

Henry Holtam's name appears on paper as manager of Jefferson.

Boots Mallory, Alabama gal, is after a divorce from Charles Bennett.

'How I do hate being called a movie censor,' pipes Mrs. Neil R. Wallace.

Some hope is seen now for defeat of the theatre tax and gross sales tax.

Leroy Sims has a job with A.P., leaving the throwaway, 'This Week in Birmingham'.

Being minus a trap drummer, Rudy Clark had to wave the wand and the sticks, too.

E. M. Henderson is managing editor of that new tab daily known as 'Mirror,' which is really a phyl mouthpiece.

OBITUARY

THOMAS B. LOTHIAN

Thomas Buxton Lothian, manager of Colonial theatre, Boston, for 13 years, dean of local theatre managers, and one of the best known legit house executives in country, died Feb. 9 at his home, Brookline, Mass. He had been ill for six weeks.

Known to all as Tom Lothian, he was son of Napier Lothian, 40 years musical director of Boston theatre. His mother was Clara, prima, premiere danseuse and afterwards leading lady.

He became ticket seller at Columbia theatre in 1890, under Harris & Atkinson, playing Charles Frohman Empire Stock productions. Lothian became treasurer, with Henry B. Harris, later famous as producer, as manager of houses.

In 1900, when Isaac B. Rich, William Harris and Charles Frohman opened the Colonial, they brought

His wife, two brothers and a sister survive.

CHARLES PERLEY

Charles Perley, 47, an actor, died Feb. 10 of heart disease at his home in Santa Ana, Cal.

Originally a stage star, he turned to pictures in their early days and was a member of the old Biograph and Kienmascor. He was a member of the Lezabes and former member of Equity.

Survived by his widow, the former Louise Hall, and two sons.

JOHN R. DAVIDSON

John R. Davidson, 73, for many years a cornetist and leader of bands and orchestras, died Feb. 8 at Fall River, Mass.

GEORGE B. CONNOR

George Bryant Connor, 54, died in the Knickerbocker hospital, New

William Morris

over Lothian as manager. In 1921 A. L. Erlanger made Lothian general representative of A. & C. controlling then the Colonial, Hollis and Tremont.

PERCY HEATH

Percy Heath, 48, theatrical producer at Paramount, died at his home in Hollywood, Feb. 9, from a heart attack, following an extended illness.

He was born in Perry, Mo. After attending Baltimore college and the University of Maryland, Heath threw his lot with the newspaper game until 1904, when he joined David Belasco as press agent. Next in his career was the exploitation of Minnie Maddern Fiske, then to the Henry Savage forces.

In 1915, he entered pictures as a writer on the Universal staff, later being promoted to scenario editor. Subsequently, he worked for Metro, Realart, PBO and Metropolitan.

Joining Paramount in 1930, Heath died screen stories and adaptations for Clara Bow and others of the studio's stars, with his ele-

York, Feb. 5. He spent some 30 years on the stage, chiefly in stock, starting with T. Daniel Frawley's co. in San Francisco. He had also done a vaudeville act with Grace Huff.

Interment in the Actors' Fund plot, Kensico.

LOUIS SEIDMAN

Louis Seidman, 61, an old-time burlesque manager, died in New York Feb. 5. Services were held by the Jewish Theatrical Guild, of which he was a member.

WM. F. HEFFRON

William F. Heffron, 52, died Feb. 8 at Alliston, Mass. He formerly was vice-president of Independent Films.

Mrs. Thomas H. Burke, wife of the manager of the Liberty theatre at Cumberland, Md., and mother of Daniel P. Burke, manager of the Burke theatre in the same city, died Jan. 28.

Fred Lapp, 60, died Feb. 6, in Buffalo, N. Y., from a heart attack.

C. E. BRAY

February 14, 1932

vation to associate producer following. Before his death he had completed 'From Hell to Heaven'.

Widow and one son, Burton, survive.

W. W. GENTRY

W. W. Gentry, 76, one of the founders of the Gentry Bros. dog and pony circuses, died in Hot Springs, Ark., Feb. 7.

Gentry, with his brothers, specialized in small tent shows with a program consisting largely of trained ponies and dogs with a couple of clowns. They worked on an inexpensive hook-up, and were able to present shows at a smaller price than that charged by one-ering circuses. They had half a dozen shows covering various parts of the country in the height of their success, and these were highly profitable for a long period. About 20 years ago they disbanded. The shows were subsequently revived by the brothers of the dead man, but he remained in retirement at Hot Springs, where he served as labor commissioner during the World War and in 1920-21 as city manager. At the time of his death he was a county election commissioner and director in a bank.

WILLIAM S. SHAFER

William S. Shafer, 61, prominent upper Ohio Valley theatre executive, died suddenly at his home in Wheeling, W. Va., Sunday Feb. 12, following a heart attack. He had been in failing health for several years. With his brother, George Shafer, he was active in the management of the Court and Victoria theatres in Wheeling, until they were acquired three years ago by Warner Bros. He was manager of the Victoria theatre several years, and owned and managed houses in Steubenville, O.

Lapp was a member of local 33, IATSE, Los Angeles. He is survived by his wife.

Brother, 57, of Adele Westing, secretary to J. J. Milestein, MGM branch manager at Los Angeles, died Feb. 3, at Los Angeles, after a short illness.

Father, 60, of Cliff Winehill, died in New Orleans last week.

MUSIC TRADE

(Continued from page 47)

Paramount lot. Warners throws its picture songs into the Vitaphone catalog.

Remick, WB subd. also hasn't figured importantly. Ditto Donaldson, Douglas & Gumble, Agor, Yellen & Bornstein nor Mills Music although the latter gets more song every so often and perhaps does more with its orchestrations and mechanicals than the average because of the torrid style of compositions by colored talent which it features.

Mills Music, relatively new firm, is well backed financially and sticks over a waltz hit every so often, but how much it's cost to accomplish that is debatable.

Morris' Hoke Ballads

Joe Morris has a system all his own to push over hoke ballad hits. It's generally deprecated, but in the same breath all wouldn't mind getting hold of a 'Little Street Where Old Friends Meet' for themselves—nor to adopt the same subidization system of which Morris is unofficially accused.

Successive firm names, taken off a jobber's bulletin, also includes the

following lesser firms, some of whom have been prominent off and on, in direct ratio to their showings with hits: Oliver, Marlow, Keit-Engel, Santly, Konheiser (now bankrupt and defunct), Irving Caesar, Inc., Villa Morte, Sherman Clay, Jenkins, David Browne, Vincent-Howard, Superior, Green & White, M. M. Cole, F. B. Haviland, Luz Bros., Mort Beck, Alfred Lawrence, Goodman, Chappell-Harms (standards), Shaw, Steve Ringle, L. B. Curtis, Wm. Reister, Morton, Forster, Joe Davis, Alpa, Sunland, Southern, Belwin, Piedmont, Broadway, Harry Von Tilzer, Bibo-Lang, Harry Brand, not to mention some important standard publishers as Ditson, Chappell, Schirmer, Schubert, Carrie Jacobs-Bond, and others.

All such firms cut in on one another.

With a 5,000 copy sale daily necessary for the big firms to break even, some are lucky to see 2,000 copies (at hot and cold figures \$360 a day) move out of the place. Between all firms, doubtful if 300,000 copies a week move off the shelves.

June 1st

Survival of the fittest, and the hope that the unit will be shaken out by June 1, is now being deemed the sole salvation of the popular music publishers. With so many indie firms cropping up, it merely cuts up the business just that much more.

Every so often the sporadic moderate hits crop up and it reminds one of an actor, unlike any other writing or publishing craft, the yen to be your own publisher springs eternal in the hearts of the average songsmith or plunger.

When Mario, for example, last year started off like a whirlwind and wound up with 'Home' and about \$60,000 in the till, it made lots of others hot and cold. The conditions, couldn't last, especially if no more hits of the 'Home' calibre happened along, seems completely forgotten in the desire to make a hit from a manuscript, providing it's 'there', that this yen seems to be endless. It's also the bane and pain of the other publishers, who realize that an expensive organization is extra-neous when anybody with a few or-estrations can make the rounds of the plug spots and get about as much action as they do from their costly organizations. However, with sheet sales so low, and even a hit meaning little, the established firms see some hope through the elimination of these sporadic sharpshooters firms which, while they're going after that initial help-a-little-fell-along 'co-operation', cut in on the sales and revenue of the others.

B. and O. Routes

(Continued from page 48)

Ulrich, Frank, Rocky, Long Beach, Cal.

Valencia, Val., Laidstein Casino, Denver, Valencia, Jada, Statler H., Boston.

Valley, Rudy, 110 W. 8th St., N. Y. C.

Van Clee, Jimmy, 201 E. 12th St., N. Y. C.

Van Dine, J. Peter, Towers H., Brooklyn, N. Y. C.

Vand, Joe, Sart R., Waldorf-Astoria H., N. Y. C.

Vand, Joe, Sart R., Waldorf-Astoria H., N. Y. C.

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Vand, Joe, Sart R., Waldorf-Astoria H., N. Y. C.

Vand, Joe, Sart R., Waldorf-Astoria H., N. Y. C.

Toronto Benefit for Crippled Girl Diver

Toronto, Feb. 13.

Promoted by a committee of local, a benefit performance was staged at the Hollywood theatre to raise funds to enable Belle Lichman to go to Vienna for specialized surgical treatment, following an injury to her spinal vertebrae sustained in a dive at the Canadian National Exhibition. The girl has been helpless since the accident and is doomed to paralysis for life, say doctors here. At that time it amounted to a dance hall and a couple of concessions. Schenck's deal was with the Realty Trust, which had taken the park from the bullier.

The brothers went their separate ways, each becoming an individual factor in the picture and theatre business, but the one connection they maintained was their mutual interests in the Jersey park.

TENN. FAIRMEN CONTENT WITH 50% STATE AID

Nashville, Feb. 13.

Members of the Association of Tennessee Fairs, conducting their eleventh annual meeting Tuesday, February 7, in the Noel Hotel, resolved to ask for a State appropriation for fair pavilions of \$30,000 a year for the next two years, representing more than a 50% slash from last year's figure.

That O. E. Van Cleave, State Commissioner of Agriculture, would favor such an appropriation was indicated by Frank D. Fuller of Memphis, who had just conferred with Van Cleave.

The following officers were elected for the ensuing year: John R. Wade, Trenton, president; A. A. Oliver, Paris, ice-president for West Tennessee; Pat Kerr, Nashville, vice-president for East Tennessee; A. W. McCartney, Lebanon, vice-president for Middle Tennessee; and W. F. Barry, Jackson, secretary and treasurer. All were re-elected with exception of Mr. Kerr, who succeeded John A. Jones.

President Wade suggested the \$30,000 appropriation be divided as follows: Nashville, \$5,000; Nashville, \$5,000; Memphis, \$5,000; Jackson, \$2,000; beef cattle show, \$1,500; dairy cattle show, \$1,500, and county fairs, \$10,000.

Regular Girls

(Continued from page 23)

man—cheer them on to renewed enthusiasm for hiding their doll-like faces beneath caricatured masks. Back to the long hair. To change their faces gnaws a secret inferiority. Dialog has shattered the poise of the girls who crashed pictures with only a camera face to steady them. They could handle the early talker lines, but now that dialog has smartened up, now that it uses the current reverse English to make its points, they have no equipment with which to meet the new, more self-conscious giggles. They can't talk sophisticated and feel comfortable, so they try to look it.

The stage girls, with their ability to read a comedy line and let it float instead of crash like lead, have inspired a leavening sense of humor into the work of a few quick-to-catch-on others. Constance Bennett has learned how to laugh at herself. Jean Harlow doesn't take herself altogether seriously any more. Back to the long hair. Karen Morley now pause occasionally in their dark emoting to let a beam of merriment in. Film actresses are beginning to relax a little. They could handle the early pretty scared and taut. They're trying—they're enjoying.

Cuties Tire

The hydens, who went out with Clara Bow and the Jazz Age, can come back with Clara. She's shown that the home town is a place in their hearts for a spiffite. Their allegiance to docile little kittens has begun to dwindle. Janet Gaynor adds a little grit to her milk and honey laments. Maria (Nick) doesn't. Cute tricks and little innocents began to bore with hard times. Nobody has any patience for hisping hopelessness which, with their own troubles, Mary, Daeleer, Mildred Hopkins, Jack Francis, Wynne Gibson, can take care of themselves. That's what the people like now—when they're down to earth, an Alene MacMahon, who knows what it's about.

She doesn't have to be a beauty. Let her just be regular, be natural, and she's better not be a cry baby, be herself.

SCHENCKS LETTING GO OF PALISADES PARK

Joe and Nick Schenck are giving up their interests in Palisades Park, Palisades, N. J., which they took over 23 years ago. In good times the amusement park overlooking the Hudson river made as high as \$50,000 profit a season. Lately it has been a loser.

The Schencks were generally believed to be the owners of the park, but are now declared to have been operating lessees only. In 1910 the Schenck brothers gave up their Paradise Park in the Bronx to take over Palisades, built the year before. At that time it amounted to a dance hall and a couple of concessions. Schenck's deal was with the Realty Trust, which had taken the park from the bullier.

The brothers went their separate ways, each becoming an individual factor in the picture and theatre business, but the one connection they maintained was their mutual interests in the Jersey park.

Palisades under the Schencks' operation through Locva's became the best-known outdoor amusement park in the east outside of Coney Island. With its lights apparent from across the Hudson river, it has had a big draw from upper New York.

Chi Expo Chain Sales

Chicago, Feb. 13.

A slightly different type of chain selling made its appearance here the past week, but failed to click owing to an early interference of the detective bureau.

The stock in trade was a \$1.50 combination ticket to the Chicago Expo. Coupons for 20 drinks of beer were attached to the Chicago dispensary were included in the transaction. Buyers were told that they could sell tickets to others with a commission of 25 cents per ticket. The first three had been sponsored.

Deponents of the idea who had dropped in from Chicago had advertised in local newspapers, but departed when informed by local authorities that selling of that kind is illegal in Wisconsin.

Tom Mix Abroad

Tom Mix may go to Europe in the spring for three months of personal appearances in England and on the Continent. Tom would go along with William Morris office is working on the dates, with William Morris, Jr., talking it over with Mix on the Hollywood end.

'101' to Tour in '33

Col. Zack Miller, who returned to his home after the Tom Mix trial at Erie, Pa., via Pittsburgh, told friends in the latter city that the '101 Ranch' tour would go along next year, a 30-city tour.

The show, which is held under the ownership of the Western Show company, has never been affected and the reacquaintance of Fred Clark for the Miller Bros. '101 Ranch' will be ended this month.

LETTERS

When sending for Mail to VARIETY Address Mail Clerk. POSTCARDS, ADVERTISING or CIRCULARS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Abbott George	Fitcher S.
Budd Walter	Fulge S.
Crisman Neva	Goldberg Mr.
DeHaven Charles	Kate Frank
Des Moya Irene	Keeler Mrs. Kate
Dowling Paul	Violsky Sol
Adler Wm	CHICAGO OFFICE
Bedall Saffie	Levett George
Billeaud James L.	Ross Marjorie
Brown Wm. W. Jr.	Swain & Mack
Dagmar Irvin	Trigger Johnny
Billott Louise Miss	Williams Herb
French Misses S.	Zucker David
Kinney Miss	

SMART MANAGERS

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HELMET GUM SHOPS, CINCINNATI, O.

**ILLUSION:**

On top of a table are seen the head and body of a woman from the waist up. She winks. She smiles. She talks. She answers your questions and even smokes a cigarette!

EXPLANATION:

It's all done with mirrors. The lower half of the woman is concealed by mirrors set in a V, which reflect the drapery on both sides of the stage, giving the illusion that nothing is beneath the table. The rear legs of the table are not visible. What is seen is a mirror reflection of the front legs.

Source: "Magic Stage Illusions and Scientific Diversions" by Albert A. Hopkins...Munn & Co., New York.

IT'S FUN TO BE FOOLED *...IT'S MORE FUN TO KNOW*

Let's look at cigarettes.

There's a current *illusion* that by **HEAT TREATMENT** inferior, raw tobaccos can be made to equal choice tobaccos in mildness and flavor.

THE EXPLANATION: All cigarette manufacturers use the heat-treating process.

Inferior, low-cost tobaccos naturally require a more *intense* treatment than the choice, ripe tobaccos used in making Camels.

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VOL. 109. No. 11

NEW YORK, TUESDAY, FEBRUARY 21, 1933

64 PAGES

AIR MYSTICS AND SUCKERS

Show Biz in Gold Rush, '33 Style, as Congress Steams Up Beer's Return

Passage yesterday (Monday) by the House of the prohibition repeal amendment, which now goes to the various states for ratification, brought immediate optimism in show circles and among hotel owners, night club operators, brewers and others standing to benefit from legalized sale of brew.

Amusement caterers, performers, musicians and other talent are hopeful that the required number of states, 36, ratify the Blaine repealer at an early date. Expectant that this ratification will be speedy, preparations are going forward already, but gangland isn't going to figure in any way, from inside. Mob rule is believed broken, actually and financially.

On Broadway in New York and other Broadways of America certain legitimate interests have been patiently waiting for the repealer to go through Congress. Speed with which the Blaine bill went through the Senate last week and through the House yesterday, with a vote of 289 to 121 in the lower house, stirred these factions to quick action.

At least two big Broadway corners are in mind as spots where the thirst can be quenched with something beside Coca-Cola as soon as ratification arrives. One is the Childs corner at 46th and Broadway. (Continued from page 46)

'Use American' Order Issued on Warner Lot

Hollywood, Feb. 20. Warners has gone 'Buy American' for its pictures.

In a memo from Darryl Zanuck, Warners' directors and heads of departments are instructed not to use anything of a foreign nature as props or signs if possible to use American makes.

Young writers have been told to eliminate mention of foreign artists in favor of American. They are asked particularly to 'forget dialing' that might call for mention of ships under the German or French flags.

YOUNG CHRYSLER'S BAND

Going into New York Nite Club—Edged Out Roger Kahn's

Walter P. Chrysler, Jr. with a band of college kids, makes his debut as a jazz maestro at Ramon and Rosita's class nitery, El Patio, shortly.

Chrysler is doing a Roger Wolfe Kahn for the first time, professionally. He previously dabbled in book publication of exclusive editions.

Young Kahn wanted to spot a band into the Patio, but Chrysler, Jr.'s newness, and his Park Avenue following, decided the son of the automotive tycoon for the spot.

Big Business

New Haven, Feb. 20. A kid approached the doorman (also owner) of a local nabe at a dime matinee. Offered his entire wealth of 8 cents for admission.

Owner haggled a little, then kid slipped in, as owner pocketed the eight with a sigh.

MAE WEST GOT \$5,500 MORE THAN WYNN

In spite of his strong air following, Ed Wynn on his first week at Capitol, New York, failed to draw as much into that theater's box office as Mae West did at the Paramount. Miss West, in person and in her picture, 'She Done Him Wrong' pulled \$58,600 as against Cap's \$53,100. Taking into consideration the \$165 loge scale at the Cap, Par getting 99c for its mezz seats and the b.o. strength of the 'Diamond Lil' girl as against Wynn with his 'Laugh Parade' and radio popularity.

Capitol's 'What! No Beer' was figured as an added asset for Wynn with its names of Jimmy Durante and Buster Keaton as against Par's single name of Mae West. Wynn was advertised as having 50 people from his show with him at the Capitol.

\$6 A NIGHT FINANCES A CABARET IN MPLS.

Minneapolis, Feb. 20. Local night clubs down to new low for entertainment. Majority offer three-piece dance orchestra and singer. Musicians receive \$10 a week each and vocalist \$15, making total costs for seven-day operation \$40, or a 'nut' of little more than \$6 per night.

Good hot colored band of four or five pieces is available at \$10 per musician. More elaborate clubs with 'pretentious' floor shows splurge to the extent of \$15 a week for their dance music and entertainment. They have a four-piece orchestra costing \$40 per week, a singer who sets back the exchequer \$15, an adagio dancing couple receiving \$10 a week and six line girls who get \$10 each a week and who do specialties as well as ensemble work. Company thus comprises 13 to 14 people. One spot in loop here is a cafeteria by day and night club by night, thus cutting down overhead.

SCRAM U. S. BUT STILL NICK FANS

Mexico Now Harboring Three Who Formerly Averaged \$50,000 from Southern California Listeners

SMALL STATIONS. MOAN

Los Angeles, Feb. 20. Those radio mystics estimated to have taken an average of \$50,000 a month through their fortune telling programs over local stations, until the Federal Radio Commission clamped down, are now almost all operating from stations below the border in Mexico. They're not finding the picking as heavy, but report business is still okay from listeners on this side who continue to contribute \$1 a throw for answers to three questions. Paradox is that for the most part Uncle Sam's mails are used in shipping the dollars out of the country for these peeps into the future.

One of the seers who formerly bought time in L. A. has taken over a station near Tia Juana and has found sucker-catching so successful there that he is talking of increasing his station's power so that it will reach half way across the U. S. and up to Canada.

This mystic now reaches but a few hundred miles from the border, but adds to his mail trade by star gazing for his customers. Many of whom take periodic trips across the border to obtain answers to questions they won't trust to a three cent stamp.

One Femme

Another former local guesser is operating from Peidra Negra, just across the line from Eagle Pass, Tex., and a third, a femme mystic who carries a 'Reverend' in front of her name, is now catching her brood (Continued on page 12)

Hollywood!

Los Angeles, Feb. 20. As a wedding present to her husband, Mrs. Jack Cummings, wife of the Metro producer, purchased a star ruby from A. B. Cohn & Co. for \$1,050 and had the jeweler put a \$3,500 tax on the stone. Her husband tried to have it insured for that amount and was told that it was only worth \$500. This was revealed in a suit filed in Superior court to have the deal called off. Mrs. Cummings' attorney was Ralph Blum, husband of Carmel Myers. A. B. Cohn & Co. retained I. B. Kornblum, ex-husband of Miss Myers. This was the first time they had met. The verdict handed down from the bench was in favor of the jeweler and the former hubby.

Low Down Finale

Hollywood, Feb. 20. Charles Edward Bull, who did Abraham Lincoln in pictures, recited the Gettysburg address at the Chinese on the Emancipator's anniversary. While he was talking someone copped a valuable camera which he had left back stage. After a heart-wringing speech to the prolog cast in the best Lincoln manner, 'Honorable Abe' remarked: 'The guy that did this oughta have the screws put on 'im'.

ROCKEFELLERS CALL OFF RENT FOR RKO

Rockefellers are squarely behind RKO on the company's receivership dilemma, even offering an example for all industry at large and especially to landlords in the film biz. The Rockefellers, according to accounts, may release RKO from paying rent on the Radio City theatres until Sept. 1. If estimated correctly, this rent moratorium may amount to \$900,000 which RKO saves and which the Rockefellers are willing to pass up in an effort to help the company clear the decks (Continued on page 58)

COAST GETS HOME TELEVISION FOR \$20

Los Angeles, Feb. 20. Changing the home radio set into a television receiver now costs only \$20 here. A couple of radio supply stores are in the business of making scanning discs. Scanners, dependent on the material, range from \$5 to \$10. Plus \$4 for a plate light and around \$10 to \$20 for a synchronous motor, one can get the sight and hear stuff for as low as two sawbucks. Scanning discs are made to catch the Don Lee daily television broadcasts, which are the only one and hear broadcasts currently on the coast.

3½ Hours for 10c

Minneapolis, Feb. 20. Smaller grinds in lower loop give 3½-hour show for 10c matinee and night. Two feature pictures, two-reel comedy, cartoon comedy and news reel.

Hollywood, Feb. 20.

Hollywood's first one-man show is Ely Culbertson, the contract bridge expert. He got into the Pooh Bah class, after sundry explosions, vitriolic outbursts and by proving to the picture colony that, while it might know the art of making films it had a lot to learn about contract bridge.

He claims he almost got punch drunk taking abuse from the prop boys up, all trying to tell him how the game, on which he has made a fortune, should be played. To reach the one-man spot, he did so figuratively over the bodies of three directors, two supervisors, six writers, two cameramen and two make-up men. This comprises the list who lost their jobs in arguments with Culbertson on how his Radio shorts should be made. And he's only on the third of a series of 12.

The bridge wizard is on a Radio set daily in make-up, as he acts in the films, directs them, supervises them and writes them. He hasn't yet got the berth of the chap who sweeps off the stage, when filming is over for the day. Mrs. Culbertson, too, is 'n grease paint, playing parts.

He Tells the Front Office

How did they pick the writers, directors, supervisors, and other help assigned to your unit, he asks (Continued on page 56)

DRAMATIST'S OLD PLOT NOW FITS THE GUTRYS

Paris, Feb. 20. Either Alfred Savoir, the playwright, is more of a magician than a writer, or that gag about facts and fiction holds true. Because 'La Voie Lactée' ('The Milky Way') which Savoir wrote two years ago tells the life of Sacha Guitry and Yvonne Printemps as it has happened in the past couple months.

Guitry's wife, Printemps, left him for a young actor named Pierre Fresnay; with that well known all over Europe. The new Savoir play just opened at the Mathurins theatre, with plenty of noise and excitement because everyone in the audience knew the main characters were facsimiles of Guitry and his wife and with the facts as they actually are. During the opening night performance, Guitry's secretary jumped up and protested against the piece because it was a transparent slam at the French actor-playwright. She was quieted and the play proceeded. Now Savoir insists, and has proof, that the play was written a couple years or more back, when Guitry and his wife were still going along okay, so that it can't be about them. The proof is in the fact that it's been running around managers' offices in manuscript form for quite a while, unusual for a Savoir play.

Editor's Daughter Pens Lousy Yarn in 'Scenario' Concern's Expose, But Those Chiselers Claim It's Fine

Hollywood, Feb. 20.

Framing two 'scenario companies' by submitting the worst possible excuse for a film story, 'Author and Journalist' of Denver, published in its February issue an expose of the methods of the Universal Scenario Co. of Hollywood and the Daniel O'Malley Co. Inc. of New York.

The 19-year-old daughter of Willard E. Hawkins, editor of the mag., was commissioned to turn out the worst yarn she could concoct. After two false starts, she came through with 'Her Terrible Mistake,' a senseless, plotless and illiterate bomb.

The Universal Scenario Co. said it was well acclimated to presentation from the talking picture angle, and, 'in our opinion, the basic plot treatment and characters contain sufficient possibilities for talking picture adaptation to warrant your placing it on the market.' This in a mimeographed letter asking for \$10 to have a synopsis and copyright made.

Substitute Title Offered
The O'Malley Co., by Daniel S. Margalies, general manager and treasurer, advised:

'Your manuscript, in our opinion, is original, dramatic, colorful and lends itself to talkie dialog adaptation.'

This concern asked for \$25.00 for a synopsis and copyright, and offered a substitute title, 'When Women Err' and the following thumbnail synopsis of the story: 'What a young girl's gullibility may lead her to! told with conviction and sincerity in this appealing drama.'

The authoress replied she had depended on her chicken money to have the story copyrighted, but as the chickens had stopped laying, she was short of cash. Universal offered, in another mimeographed letter, to accept \$5 now for the synopsis it would make, and the remaining \$5 later for the copyright, or give a 10% discount for the total in cash. O'Malley cut its price to \$15.

Both Publish Mags
Both concerns publish magazines, the Hollywood firm issuing 'Scenario Bulletin Review' and 'The Author and Composer,' formerly known as 'The Plotweaver.' It also has the 'Universal Song Service' and Universal Radio Service, whereby embryo songwriters may have their efforts published and copyrighted, and over the air. The O'Malley Co. publishes 'Talking Picture Magazine,' which, according to its officers, is forwarded to producers and clients, but has no public sale.

'Her Terrible Mistake,' as printed, errors and all, follows:

HER TERRIBLE MISTAKE
By Lottie Perkins
Mary Jane Smith, the heroine of my story, is a very pretty girl of seventeen. She has big blue eyes, blonde hair, red cheeks, long legs, and is very attractive to men. Mary Jane lived with her mother and father and brother. Her mother started sewing on Mary Jane's hope (Continued on page 25)

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Cut Out the Heat

Hollywood, Feb. 20.

An actor, defending his bad performance in a picture to a friend remarked: 'I guess I wasn't so hot in that picture—but you should have caught me in the trailer.'

Durante's Salary

Jimmy Durante started to rehearse for 'Strike Me Pink' without having a salary set for his part in the show. Durante thinks he will be with it for about 10 weeks. The show started Monday (20) at Newark.

Durante attempted to slip in his former stage partners, Lou Clayton and Eddie Jackson, for a number or two during the performance with him. Management nixed it.

\$750—in Six Years

Los Angeles, Feb. 20.

Fox has given a term contract with options to William A. Henry, 18, whose stage name is William Lawrence.

Contract, which is up for court approval, starts at \$100 a week and goes to \$750 in six years.

Marcin, Asso. Prod. at Par

Hollywood, Feb. 20.

Max Marcin has been made an associate producer at Paramount with his first assignment 'Gambling Ship' on which the dramatist will also act as co-director.

Joseph Steele will be his production.

NOT MARRIED YET

'Premature Report on Balfour-Campbell—Overlook Divorce Item

Betty Balfour, English picture actress, and Jimmy Campbell of Campbell-Connelly, British and American music publishers, aren't married as yet, despite reports, but will be when Campbell's decree becomes final.

Miss Balfour has gone to Hollywood on a vacation where Campbell and Jack Robbins are sitting in on the Metro studio's musical talker plans. She returns to England shortly for some scheduled production work.

Helen Hayes' Coolness

Hollywood, Feb. 20.

Metro have offered Helen Hayes another one-picture contract. Following completion of 'White Slave,' she is cool to the proposition, wanting to go to New York to do new Philip Barry play, co-starring with Leslie Howard.

Boles, Vaude Single

Hollywood, Jan. 20.

John Boles, recently through at Universal, is returning to the stage via vaude. He opens March 25 at the RKO Palace, Chicago, set by Max Rickard.

Boles will do a singing single with a piano player.

SAILINGS

Feb. 22 (New York to London), The Clarendon (Manhattan).

Feb. 18 (New York to Switzerland), Mary Pickford, Mildred Zukor-Loew (Rex).

Feb. 17 (London to New York), Gloria Swanson and husband (Bremen).

Feb. 17 (Berlin to New York), Eric Pommer, Andre Daven, Paul Martin, Harold Lloyd, Edmund Goulding, Toscanini (Bremen).

Feb. 17 (New York to London), Patsy Ruth Miller, Constance Cummings (Europa).

Feb. 17 (Los Angeles to Honolulu), Curtis Nagei, Palmer Miller (Malolo).



WILL MAHONEY

This week, Albee theatre, Cincinnati.

The Boston 'American' said: 'Each feat of Will Mahoney's is a step for hand-picking, loud and long. If Mahoney were alone on the program at Keith's this week it would be well worth while, for Will Mahoney hasn't a peer in his line.'

Direction
RALPH G. FARNUM
1550 Broadway

\$110,000 PAID BY U. A. FOR 'DINNER'

Hollywood, Feb. 20.

'Dinner at Eight,' the Sam H. Harris smash now running at the Music Box, New York, has been sold for pictures to Joe M. Schenck for United Artists. Although final papers have not been signed, the sale price of \$110,000 is the highest paid for a Broadway play this season. Harris is now out here.

Schenck line up for the U. A. feature is to 'Grand Hotel' in names. Jean Harlow and Wallace Beery may be borrowed from Metro. Edmund Goulding, just back from Europe, may get the directing. It looks like a production start in June.

Play was authored by George S. Kaufman and Edna Ferber. Kaufman is expected here to aid in the adaptation. He is said to have agreed to do so.

'Whistling' Called Lesson in Murder by Censors

Chicago, Feb. 20.

After being held up for about a month, Metro's 'Whistling in the Dark' got through but with a number of sharp cuts. It opens at the local Roosevelt Feb. 22.

Adapted from the Ernest Truex play of the same name which played the Brandler theatre early this season, the censors claimed the picture was a lesson in how to commit a murder and get away with it.

Dave Blum Marries

Dave Blum, head of Metro's international publicity and legal department, pulled a fast one Friday (17), by running down to City Hall with Evelyn Ferber for a marriage license. He confessed to the boys next day.

Blum Ferber is not in the show 'biz.'

Esther Ralston and English Films

American Girl in 'Rome Express'—British-Made Going to Radio City

Universal's booking of 'Rome Express' (Gaumont-British) into Radio City has spurred a rush on all sides in London to get American names

or faces. Esther Ralston is in 'Express' and the British feeling is that it takes just that much to make a difference between sheaving the English pictures in the U. S. or getting them a break over here.

Olivia Borden and Constance Cummings have been engaged for two pictures each by British International and British & Dominion has Jeannette MacDonald for two. New term or other contracts are being

Court Recognizes Priority of June Knight Name by Injunction

Choir Singer's OK

Hays office Monday (20) was in turmoil over Gladys Knight, soloist of an uptown Protestant choir on Sundays and secretary to Frank Wiltach, warden of film publicists on week days, reports that she had seen the Mae West picture and that she found the theme song 'very amusing.'

2 Accidents on Location

Hollywood, Feb. 20. Columbia has encountered hard luck on making 'Murder of the Circus Queen,' having had two accidents, one Feb. 17, when Jitney Wright was thrown from his horse and his legs badly injured, and Saturday, Fred 'Vat' Vanout and several injuries to his back.

Both are in the Hollywood hospital. Company was on location at Fat Jones' ranch in North Hollywood.

Farrow's Sentence Delay

Hollywood, Feb. 20.

John Farrow, who comes up late today for sentence before Judge Holzer in United States District Court on a perjury charge, will have an order stayed another week, due to the court not having all the data to enable a decision being made until Feb. 27.

Laying Off 'Declasse'

Hollywood, Feb. 20.

After borrowing Nils Asther from Metro on a four-week loan for male lead opposite Anne Harding in 'Declasse,' Radio is trying to call the deal off, saying it does not want to make the picture.

FRANCES MARION'S DEAL

Metro Extends High-Priced Contract—Stromberg Gets One, Too

Hollywood, Feb. 20.

During the past week Metro extended the contracts of Frances Marion, its top-storyline scenarist, and Hunt Stromberg, director.

Extension for Miss Marion dates from today (20), and is for 12 weeks and one day, to May 5. Stromberg's term is pulled out to Sept. 3.

'Firebird' Miller's First

Hollywood, Feb. 20.

First picture for Gilbert Miller, a Columbia producer will be 'The Firebird,' Hungarian play which he produced in New York and London earlier this year.

Jo Swerling is writing the adaptation and will assist in the filming.

Kay Francis' Starrer

Hollywood, Feb. 20.

Kay Francis will be starred by Warners in a medical picture, 'Emil Q. Stevens, M. D.'

It will start March 6.

Victor Jory at Par?

Hollywood, Feb. 20.

Paramount is testing Victor Jory, Fox contract player, for the Gary Cooper part in 'Eagle and the Hawk.'

Cooper balked at going into the picture immediately following his finishing 'Today We Live' at Metro. Par picture is set to get started this week.

Geo. Weiss Marries

San Francisco, Feb. 20.

George Weiss, Warner theatre chief, came into town last Tuesday (14) for a secret wedding to Mrs. Carmel Cofer, it was performed at the bride's home.

Up until now Weiss has kept it from his associates and friends. Couple left for Agua Caliente on a honeymoon.

Young Faversham's Test

Hollywood, Feb. 20.

Phillip Faversham, son of William, appearing here at the Delacoe in 'Another Language,' was given test by Metro.

'Likelihood he will get contract.'

BOARD OF STUDIO CONTROL

Actor Pests, Scribe Headaches

Writers Shun Players Who Demand Build-Ups in Dialog, Action

Hollywood, Feb. 20. Finally wise to what dialog does and does not make of a scene, players are making pests of themselves with writers. Each leading man, woman and comic has something to contribute to every picture they are assigned, something which usually means a headache to the writers.

Although cognizant of the fact that after all the cutter has the final say, the players with reputation want to make entrances and exits in every scene wherein they work, knowing that they won't be cut. If they are on when the scene begins or ends, chances are that even some of the dialog will be cut, particularly their tag tags.

Writers, knowing this, duck players whenever possible so they will be able to continue their writing without continual interruptions from the actors which, in every case, proves to be a build-up of the actor's part.

Advance Reading Yells
A tough break for the scribes when the players get a chance to read the script before it is completed. Yells come from the cast. Each featured player in the cast wants to know what the other player is doing when he or she is not in the scene.

Worst pest is usually the comic who always wants to do an old piece of business which at some time or other got him a laugh in another picture. Some comics have been dragging out their particular gags for the past five years with no success in getting it included in a story. Persistent lads keep it up figuring that sooner or later they'll get it. Every comic wants to enter and exit on a laugh and that's tough to do.

Girls are more particular about what the other female players have to do than the men. Seems as if the girls chew their finger nails every time another female player gets a good line or good bit of business.

It's the part of the business that gives writers heavy headaches. This, and getting the supervisor's ideas when they have one.

Wanderers Back Home

Gloria Swanson and hubby, Mike Farmer, with their baby, Bridget, are due in New York today (21) on the steamship.

Miss Swanson will make a personal appearance at the Rivoli tomorrow (22) in connection with the opening of her British-made film, "Perfect Understanding," leaving for the coast at the end of the week.

Harold Lloyd and family are also due back in New York this morning on the "Bremer," after a couple of months in Europe.

Bremen is bringing in a sizable lot of other picture people, among them being Edmund Gubling and Eric Pommer.

Cooper as Temperament Soother for Garbo, Plan

Hollywood, Feb. 20. Metro is dicker with Gary Cooper to play opposite Greta Garbo in "Son of St. Moritz," upon her contemplated return to the studio. Garbo at one time requested Cooper as her lead for a picture. Studio feels that if the Paramount player is cast in "St. Moritz," it will get Garbo off to a good start temperamentally.

Julia Furlanham will get the story in shape, switching over to it as soon as he finishes his current assignment, "Soviet."

Joan Bennett Unavailable

Hollywood, Feb. 20. Madge Evans will play femme lead in "Maid On Broadway." Metro was unable to borrow Joan Bennett from Fox for it.

Too Inquisitive

Hollywood, Feb. 20. Mervyn Leroy, at a nite spot, sat next to a damsel of little consequence in the cinematic field. She felt important though and when an exec or director danced by her table the young lady declared, "I have him right in the palm of my hand."

Finally Leroy turned to the femme and requested to see the palm of her hand. He looked at it for a moment, then remarked: "Aren't you afraid that the load you are carrying is too much for your wrist?"

The gal scrambled.

RADIO LOANS \$90,000 LEAD, ANN HARDING

Los Angeles, Feb. 20. With abandonment of "Declasse," Radio is loaning Ann Harding to Metro for a seven-week period as he lead in "When Ladies Meet."

At Radio Miss Harding is paid \$90,000 per picture.

Thalbergs, Joe Schenck Sail for Germany Feb. 27

Hollywood, Feb. 20. Irving G. Thalberg leaves Feb. 27 on the Panama Pacific Line for New York, from where he will sail for Europe. He will be accompanied by Joseph M. Schenck, Norma Shearer (Mrs. Thalberg) and the Thalberg child.

Schenck will accompany Thalberg to Baden Nauheim, where the latter will remain about four months. Schenck while on the continent will visit his various distribution agencies.

L. Barrymore in P. P.

Hollywood, Feb. 20. Lionel Barrymore, upon completion of "Christopher Bean" for Metro will go to a personal appearance tour of Loew houses. He will open at the Capitol, New York.

Upon Barrymore's return he will be loaned to Radio Pictures in exchange for George Cukor to appear in "The Doctor" from an "American Magazine" story, "Failure," by Catherine Havaland Taylor.

U UNLOADS 'BOY'

After It Had Gone to \$100,000 for It—Metro Gets Story

Hollywood, Feb. 20. Universal has unloaded "Laughing Boy" onto Metro. "Had planned the production with Ramon Novarro, and when unable to obtain his services passed the story along to the studio having Novarro under contract.

Universal bought the Oliver La Farge play done from the Chatfield story about a year ago, and is on the set for about \$100,000. Of this, \$20,000 was used for advertising. Studio also paid Zita Johon \$1,700 a week for seven weeks when it signed her for the production.

J. Barrymore for 2

Hollywood, Feb. 20. Radio has a deal on with John Barrymore for two pictures on its next program.

J. Barrymore for his more recent pictures has received \$50,000 each. With Warners at one time this Barrymore's price was \$125,000 each film.

ONE DIRECTION FOR ALL MAJORS

Hays' Member-Directorate Taking Up New Production Scheme—Distribution Cut Down Included

A SINGLE ROOF

A single roof for Hollywood and not more than two national distribution channels for the east, major in an industry unification plan, already under high executive discussion on both coasts. These are slated by Hays. But neutral observers feel that the meeting of the Hays directors.

Certain members of the board have signified they will approve central studio operation. In New York E. W. Hammons is now outlining his enviousment to brother Haysites, while the West Coast reports S. R. Kent took time to sow the seed on his last visit.

Receiverships, depression and mergers are all regarded as elements which will eventually bring about consolidation of the studios in a natural way. But neutral observers of the industry familiar with the plan, while pointing this out, at the same time note that competition in healthy business more often than not creates economies of this kind.

The general reactions, as sounded on both coasts, is that the unification formula, as so far explained, is too fanciful and radical for practical adoption. This is regarded as strictly preliminary and in no way a criterion of Haysian action, following investigation and presentation of facts.

Name W. E.

Where Kent is credited with being the originator of the plan on the West Coast, the outline there associated with him differs in some respects from that which Hammons openly made to "Variety." Certain Hays directors who cannot see the plan at all credit it neither to Kent nor Hammons but directly to Western Electric.

Ego and financial independence are believed by Educational's president to be the main reasons why every company has adhered to the policy of private studios and exchanges. The time is here, he declares, when pride will have to be set aside and when changes unthought of will become practical realities.

With a central studio, in which all companies could participate as owners, no company would have to turn out 50 features when it felt that only 25 were needed. Idea under the existent solo studio system which has always prevailed, Hammons states, is that each plant must be kept working and quantity product is the only medium to equalize present overheads.

Conceding that the plan as outlined by Hammons is legal, since it would represent strictly a manufacturer's saving and having nothing to do with the retailer or consumer, eastern representatives question whether the saving under one roof would be sufficient to warrant the move.

Questions

They also ask these questions: "If studios are centralized, what provision will be made to handle production during the peak season? What about the ability to make retakes? How long will a centralized government permit sets to stand?"

Finally, they remind that Hollywood's biggest items are not the carpenters and electricians, but stories, directors and casts, not to mention stars.

The plan which the Coast credits Kent with unfolding takes care of these items. It differs from the Hammons formula in that under it actual production would be more or less grouped. The story is that this would be under the guidance of a single dictator or a committee com-

Jimmy Durante's Latest Styles As the Playboy of California

Taking 2 Ways

Instead of toasting in a copy of "What the Well Dressed Man Will Wear" in its invitation to buy a \$10 ticket for its ball, Motion Picture club is permitting a 5th Ave. store to circularize its membership with a letter suggesting that they drop in and find out what to wear at a \$10 ball away from B'way.

With times what they are and tickets at \$10, plenty of the members are more interested in the question as to where the ten will come from than being passionately absorbed in how much new stuff they should buy for one evening.

It's a brand new idea to soak a mugg for a ball ticket and then try to sell him an outfit so he'll look okay.

MARIE DRESSLER EAST FOR MINOR OPERATION

Hollywood, Feb. 20. Marie Dressler, dissatisfied it is understood with the opinion of her local physicians as to her condition, is in New York to consult her doctor there.

She will remain east several weeks.

Miss Dressler was operated upon in her hotel suite yesterday (Monday) morning by Dr. J. Willis Ames. The surgery was not of a serious nature and she will be confined only a few days.

Plans to return to the coast in a couple of weeks.

Dietrich with Chevalier As Salve for Actress

Hollywood, Feb. 20. Paramount intends to co-star Marlene Dietrich and Maurice Chevalier as soon as they finish in "Song of Songs" and "Bedtime Story" respectively.

Studio is striving to keep Miss Dietrich under the Par banner and figures that the co-star bid is sufficient inducement to make her stick.

Studio is seeking a suitable story.

Brent-Bard Act

Evelyn Brent and Ben Bard are being teamed for vaude by the Curtis & Allen Coast office. They open March 3 for RKO at the Palace, Chicago, after a break-in around here, but without having seen by RKO.

It's the first stage try for Miss Brent, but not for Bard who came from vaude.

Break with MG Sought By Idle Polly Moran

Hollywood, Feb. 20. Having been used in a single picture in a year, Polly Moran is attempting to break her contract with Metro so that she can accept a vaude tour in England and several radio offers.

Miss Moran's contract is up tomorrow (21) but studio can keep her for another three years if options are taken up. She has been with Metro six years.

Miss Moran's contract is up tomorrow (21) but studio can keep her for another three years if options are taken up. She has been with Metro six years.

The Kent plan is now regarded as the more impracticable of the two which are shortly to be debated.

Jimmy Durante, once the scourge of Broadway, and now the playboy of California, is back haunting the old haunts, hiding in a massive polo coat with the belt tied, not buckled. It's James' own idea, tying the belt. He got the hunch while in a hurry one day.

"Boy," he said, somewhat taken aback when leaving the train in New York, "the wife done this to me. She bought it and I got to wear it. She says to me, 'Sweetie,' she says, 'Don't let any bum put you to shame.'"

The boys were reporters, at the depot to see the Queen of the Bahamas, who arrived. The same train without speaking to the Durantes.

From the station Durante hot-footed it to the theatre, where they were waiting for him to rehearse in the musical "Strike Me Pink."

At the stage-door Jimmy left his coat with the doorman, as he grabbed it.

Low Brown looked at him. "Aren't you Durante?" Brown remarked kindly. "Foot mutt," we open in four days."

And he had cha cha, cha, cha, missed Jimmy. "That's my atmosphere. One-take Jimmy's home. Durante wants tumult. It sends the red hot and a-cursing through the veins. Durante treats everything with brevity. He flung his hat on the floor, then slowly a smile worked its way around his nose. He was trying to think.

He was trying to think.

"Confidentially," James exploded, "this sex appeal of mine. There it is. I'm helpless. What can I do? I accept it. I tell you my life ain't my own. When my secret baffles them, they stuff me. They get me keeping putting knocks in for me in the front office—but it comes back to me. I get it. Then underground treachery. I'm surrounded with treachery."

"Every morning my dressing room is a vegetable bower. Orchids from Crawford, violets from Shearer. They stuff me. They get me keeping putting knocks in for me in the front office—but it comes back to me. I get it. Then underground treachery. I'm surrounded with treachery."

Fan Mail
Duranite's sex appeal is terrific, he says, but somehow they put Gable's name on it. At the Brown Derby in Hollywood they've named a special dish after him, Jimmy claims—hash Durante.

Alive to his responsibility as Jimmy the Well Dressed Man, Mr. Durante came back with a new idea in semi-released garb: two days' growth of beard, collection of at the throat, and pants without pleats that flap like wings for fitting from gag to gag, besides a flowing necktie he stole from the Foter.

Colman on Long World Tour, Then Doing Play

Hollywood, Feb. 20. Washed up with his Goldenwyn contract, Ronald Colman plans a two years round-the-world tour before returning to pictures, if ever.

Colman, much of a mystery as far as Hollywood is concerned, due to his reticence and aversion to publicity, has been planning a prolonged vacation for some time. Before returning to the screen Colman will likely do a play in New York or London. He has wanted to appear on the stage for some time, but was unwilling to do so while under contract to Goldenwyn.

Par Cutter on B-G Pic

Hollywood, Feb. 20. Merill White, Paramount cutter, who was film editor on the Maurice Chevalier-Jeanette MacDonald films, left here for England.

He goes to cut Miss MacDonald's picture being made in England for British Gaumont.

Capitol-Paramount Pool Apt to Go Over, with Par Playing Only Stage Shows—Decision During This Wk.

Loew and the Paramount-Public receivers have reached a tentative agreement on their Capitol and Paramount theatres on Broadway, by which the former may go straight pictures and Par gets the stage shows. Final action awaits the return from Florida of Louis K. Sidney of Loew's. He's due in New York late this week.

Both deluxers staged boxoffice comebacks last week, but it was done with stage names. Capitol with Ed Wynn and his "Laugh Parade" with a weak Metro picture, "What, No Beer?" grossed \$55,000. Paramount with Mae West on the stage on a studio booking and also starring in the picture "She Done Him Wrong" (Par) topped the Capitol at \$58,800.

With the Wynn show getting \$20,000, highest straight salary ever paid in pop prices, theatre booking, the Capitol made a little profit. Paramount with a not so high-salaried name in Miss West at \$5,500 made money.

Always the Show Last week's business was encouraging to the Capitol and Par to the extent that it showed it possible to penetrate Radio City's stronghold on the downtown picture trade. The trade people on Broadway can offer attractive attractions. They see little or no assurance of a sufficient number of stage attractions to bring consistent business to other theatres. Together in which one house receives what's available without competitive bidding and a costly salary fight. With still the chance either or both of the Radio City houses may continue to bid for stage names.

If and when the pooling takes place, Loew will book the Paramount stage shows. Both houses have some future bookings set and these will be merged on the one stage. At the Par Ben Bernie's band follows Miss West, holdover next week (24), and Michael Pat Baker will be on the same bill in a revival of the old Bernie and Baker two-act. George Gershwin at \$5,000, and "The House of Mirth" at \$5,500, and Al Johnson at \$15,000 and percentage are also due, with the Johnson date doubtful. He is said to have cancelled it.

Capitol will embellish its pit orchestra, with shows to comprise the overture and films only. Par's policy will remain practically as now, except that the best of its present films mostly Paramount will be sent to the Capitol. Par would get the second choice of Par and Metro product on Broadway.

At the same time a change at the Brooklyn Paramount will lower the stage budget to around \$1,500 and give the house its own stage producer and booker, both to operate locally.

The Public stage producing and booking staff in New York has been working under a week-to-week notice for the past two weeks and is expected to be dissolved upon final disposition of the Broadway policy. Among those affected are the Public production head, Borros Morris, and Harry Kalchman, booker. Unless the receivers decide on the continuation of stage show in the other four Public stage weeks out of town may necessitate maintenance of a stage staff, but probably on a reduced basis.

ARTHUR OPERATING FOR FOX-POLI RECEIVERS

Hartford, Feb. 20.

Harry Arthur will continue to operate the Poli chain. That's under a new agreement reached with the receivers for Fox New England, under the terms of which Arthur becomes the receiver's agent.

Receivers engagement of Arthur as their agent followed the serving of a writ by Fox New England on Arthur that his sublease of the Poli Circuit was cancelled as of today. Arthur accepted the cancellation.

A. Z. Folt, owner of the circuit and principal bondholder in the Halsey, Stuart, bankers, are stated to be pressing their action for foreclosure on the Poli chain.

20 Shows for A&A

Richmond, Va., is the home town of Amos and Andy, both of them.

To accommodate the villagers and clean up the h.t. obligation without too much loss of time, Amos and Andy have arranged to shortly appear in person in Richmond for one day only.

During that day, however, the ace-air comics will give 20 shows.

FOX WALK-OUTS ON SALARY SLICES

Westwood, Feb. 20.

Dropping about 40 people off the pay roll, Fox studio has put through personnel and salary cuts that will effect a saving of around \$10,000 a week, effective today.

Reduction in wages was made in cases when it was felt the present salaries are too high in comparison with duties. Average salary cut is from 10 to 15%.

Employees dropped were mostly those added to the pay roll in June when production went above normal with sometimes as many as 11 pictures in work at the same time.

Reading department was one of the first to feel the cut, being left with only two persons. Story reading is now being almost entirely done in New York. Dependent heads trimmed their staffs so that each worker has a maximum of duties, with many employees doubling up for those dropped.

Studio already meeting with general opposition from contract people who object to having their salaries cut from 10% to 20%. While all have not been approached, several writers and directors have gone thumbs down on any tampering with their contractual agreements. Dudley Nichols, Howard Green, Robert Kiser, Philip Klein and William Conselman have refused to take the cut. Sam Mintz, on a week-to-week basis, walked when asked to pare his salary.

Willis K. Howard, John Ford, Henry King, Frank Lloyd and Raoul Walsh, directors, have taken a stand against a salary reduction, as has Rufus L. Malre, associate producer.

Lesser employees have taken the reduction with a minimum of murmuring. Hardest hit are the secretaries who have been reduced from \$35 weekly to \$24.

Arthur Kober, scenarist, refused to take the cut and asked for his release, which was given him. Marguerite Roberts and Charlotte Miller are also out of the scenario department.

Howard Green, having only a week remaining on his contract, also obtained his release and has gone over to Radio to work on the script of "Star Line," to be produced by H. N. Swanson.

Script stenographers have been reduced in number from 30 to 20 with those remaining taking salary cuts.

In the publicity department the salary cuts ranged as high as 25%, with some of the minor executives taking even larger cuts.

Cut order has seven people dropped from the publicity department. Cuts are: Betty Rice, Milt Watt, Cliff Lewis, Oliver Garver, Harry Nelmeyer, Jr., and two secretaries. Garver, who was handling trailers, returns to National Screen Service.

ANITA LOUISE'S VISIT

Hollywood, Feb. 20.

Anita Louise leaves Wednesday (22) for four weeks in New York. Radio contract player wants to rest and look over the new shows.

Mae's Cats for Pa.

Paramount is re-editing Mae West's flicker, "She Done Him Wrong" for Pennsylvania following first submission to state's censors. After cuts necessary are made, picture will be again shown to the censor brigade, with passage assured.

Reports that Pennsylvania had banned the West picture entirely created some furore in Paramount as well as confusion among accounts in Pennsylvania, which had or intended to book it.

PAR'S COURTESY ON PALMING!

General Electric is using the Paramount, New York, as testing ground for an automatic ticket changer, primary feature of which is elimination of chances under which duet takers can palm tickets. Customer drops ticket into machine and it automatically chops it in half, ejecting stub for the patron. Ticket taker merely stands by to see that patrons deposit their admission paper.

Paramount's agreement to try out new-fangled machine does not come as a result of suspicion that house's attendants have been palming duets, but merely as a courtesy to G.E. which furnishes gadget free of charge, along with sign etc.

Question so far is whether machine can work fast enough to handle big rush crowds.

Studio's Union Men

Threaten Walk Too

Over Fox's 30% Cut

Hollywood, Feb. 20.

Sound men, laboratorers and editor unions have filed a complaint with the Producers' association protesting against an arbitrary cut ordered at Fox studios, running to 30% of their salary. Claim it is a violation of an agreement with producers, who ordered Universal and RKO, also considering cuts, to hold them in abeyance until a meeting on the matter with William Elliott, president of the unions' International, takes place Feb. 25, with Pat Casey representing producers.

First payroll due under cut at Fox is Feb. 28. Men claim that if officially notified that cut must stand prior to meeting they will walk.

STILL BUILDING

Frank in Northwest Opens 1,000-Seat Naberhood March 3—25c Scale

Minneapolis, Feb. 20.

Franklin Amusement Co., local independent exhibitor, will open March 2 a new 1,000, 1,000-seat neighborhood house, Boulevard, 25c scale.

A year ago the same company built and opened the 700-seat Chateau, another local neighborhood house, costing \$50,000. It operates nine theatres in all, seven here in New York by William C. Mc. W. R. B. Miller, its head, was recently elected president of Northwest Allied States.

Publix Chain Netted \$200,000 for Candy, Gum and Gimcracks in '32

So far as the Publix chain is concerned, it has remained for candy, gum, lipstick and weighing scales to find a buying public. For 1932, which figures are compiled, it sold the net from this branch of activity for Paramount Publix will be around \$200,000.

Department is operated from New York by Max Schomberg, personal friend of Adolph Zukor's, and Jack Mill, with a minimum of overhead. In the theatres all the managers do is accept shipments as made and resell.

So far receiverships have not affected the continued operation of the candy and scale department. As

UA Not In with Katz, Says Goldwyn, Speaking Mostly for Joe Schenck

Useless

Los Angeles, Feb. 20.

Hollywood press agent got the account of one of the Boulevard affairs, paid in part with Marie Blanche on the menu. His first story to the papers was that he had the publicity job.

Next day he got ptoamone poisoning and the papers printed the story. He was immediately fired by the restaurant, the operators figuring that he couldn't keep the poisoning yarn out of the papers. He had no value as a p.a.

Sam Katz is raiding for talent on the coast on representation that he will release through United Artists, Sam Goldwyn says. Unauthorized to do this, most of the United Artists organization from Joe Schenck down is fretting.

After phone conversation Saturday (18) between Schenck and Goldwyn, in which Schenck is said to have assured that there is no deal of any kind with Katz underway, Goldwyn yesterday (20) called in some of the trade men for a general discussion. Schenck is said to have authorized Goldwyn to make a statement on the situation for publication.

After indicating that there will be no change in the owner-member and distributing structure of UA, Goldwyn said he had not been approached by Katz nor to his knowledge had any other owner-partner. It was also indicated that if UA should release pictures produced by Katz, UA will want to use those pictures before making a deal.

Want Schenck

Goldwyn said that while Schenck had outside interests such as the Caliente Jockey Club, of which he is chairman, Schenck had no intention of quitting UA. Nor do any of the owner-members, according to Goldwyn, want him to leave. It makes no difference to any of the UA owners whether he expands in the sports field or not.

"Speaking for Joe Schenck and every partner," Goldwyn said, "our company is not interested in promoting schenck and stock manipulations nor will we ever permit anyone in our organization to manipulate or use United Artists in any way to raise money for the making of pictures."

After 21 years of experience in Hollywood, I've found that at least 50% of the people in production are incompetent and shouldn't be there, said Goldwyn. Writers come out to make money and not to make great pictures. There is only a handful of good directors, writers and stars and every studio is fighting to get them.

Schenck's Statement In Hollywood last week Joe Schenck told a "Variety" reporter if the Katz group turned out satisfactory pictures, United Artists would distribute them.

Shanghai Minus Squawks, Thinks Small to Hays

Despite previous Hays' office ban on "Shanghai Gesture," Eddie Small is contemplating rushing the film into production for Bellarmine Art Cinema and United Artists release. Small got the rights from Joe Schenck, who has owned them several years.

Small's answer to the Hays office ban is that he thinks he can fix the picture so that, when it's finished, there'll be no kicks from censors or anyone.

Broughton on His Own

Hollywood, Feb. 20.

Cliff Broughton, vice-president of Mayfair Pictures in charge of production, has turned in his resignation. He intends to engage in the production of his own exploitation type of independent features.

Indications are that George W. Weeks, prez of Mayfair, will concentrate on four productions starring Reginald Denny for unsigned major release, turning over the remainder of the Mayfair program to Fanchon Royer.

Theatres of the Public chain operated directly by Public are continuing on a C. O. D. basis as a matter of protection to WB.

Distributors, as admitted in WB, were placed in a precarious position when the parent P-E company and Public Enterprises were suddenly tossed over. Most distributers were owed sums by Public Theatres Corp. for back rental and if film were continued on the old credit basis, the indebtedness might pile up.

When a receivership over any particular group of theatres is declared, whatever arrangements for film are made direct with receiver, it is felt, can be relied upon, since the contract or word of a receiver is a court order.

None of the distributers are reluctant to make contracts with the receivers, allowing credit.

Should a receiver, in approving a contract for film with say a three weeks' credit, fail to pay off the law would dictate that the receiver had to liquidate somewhere, to fulfill the contract.

Advance Buy

Metro has purchased the screen rights to an original, prior to its general publication.

It's "Half Married," a tentative title. Author is Delmar Daves.

FIGURING OUT ADMISSIONS

Roxy's Idea for 3,700-Seat RKO Roxy Is Straight Vaude Only at 40-55-75c

During convalescent period at his home in New York, Roxy is reported to have worked out a straight vaudeville scheme for the RKO Roxy stage in Radio City. He has set the scale for the new policy according to report as 40-55-75c in the morning, afternoon and evening, with one price all over the house at all times. No other entertainment other than vaudeville is intended.

The story says Roxy has not decided to operate the smaller Radio City theatre, choosing to give his entire time upon returning to the Radio City direction to the Music Hall, the larger house. Roxy is reported to believe that the Music Hall with its set picture-presentation policy will demand a high attendance. The RKO Roxy has only 3,700 as against the 6,300 seats in the Music Hall. In accordance with his opinion Roxy is said to have decided to turn the RKO Roxy over to the RKO theatre operating department, headed by Harold B. Franklin.

Outsiders approaching the Radio City case of Roxy's error under which they might experiment with the RKO Roxy have been frightened off by the fixed overhead of that house starting with the rent. None of the promoters who might have liked to gamble on the theatre has returned with a counter proposition.

Roxy's Line Up

When Roxy concluded to turn the RKO Roxy to Franklin, he is said to have decided not to do so without simultaneously presenting a workable policy not in conflict with the larger Music Hall next door. Roxy's outline of straight vaudeville for the RKO Roxy is said to contemplate a bill of acts with two or three headliners and costing between \$15,000 and \$18,000 weekly in salary. His day performances will make the playing policy. With the vaudeville program on the stage reaching Roxy's estimate, the overhead of the RKO Roxy will approximate five accounts between \$35,000 and \$38,000 a week. At the proposed Roxy scale the RKO Roxy could gross about \$45,000 weekly.

Capitol and Paramount on Broadway have played extensive variety stage shows with the Capitol running as high as \$20,000 a week, \$15,000 stage shows in the Capitol have been common, with the Paramount having had several such shows with a featured name that sent the show's cost beyond that figure. In the \$15,000 or \$18,000 stage show at the Capitol as a rule a saving was effected through a stage band on the bill and replacing the pit orchestra for the week, saving perhaps \$3,000 to \$4,000, or making the actual cost of the stage show that much less as against the ordinary week.

Roxy is said to have had conferences with RKO theatre operating heads. If his straight vaudeville plan should be adopted it could be installed at any time before Roxy returns to Radio City. If Roxy persists in his determination not to operate both houses.

At present Roxy hopes his health will permit him to return to Radio City by April 1.

Court Orders Roanoke Houses, 4, Turned Back

Lynchburg, Va., Feb. 20. Roanoke's four Fox-United theatres were turned back to the old National Theatre Corp. last week by order of Judge Beverly Berkley of law and chancery court. Unlawful retainer proceedings were instituted in the court by the National, which charged that rents were unpaid. The Public-National group acquired the theatres about a year ago from National.

The court gave no award for alleged overdue rents, but preserved the right of the plaintiff to recover on attachment. Theatres affected are the American, Roanoke, Park and Rialto.

First proceedings of the sort in this section of Virginia.

Pettijohn Says—

Charlie Pettijohn finally feels it necessary to go on record about his boss. "I'm Will Hays' lawyer and I'm 100% for Will Hays. It's a lot of bunk—those reports that I'll become the industry czar after March 4."

75c ON SUNDAY AT B'WAY PAR, WEEK'S SCALE

Elimination of added admission on Sundays, it is believed in operating circles, may be forced for other New York houses as a result of the step taken by the Paramount Sunday (19) in bringing scale down from 99c to 75c. Top on Sundays at the Par henceforth will be the same as weekdays.

Sunday scale now is 55c to 1 p. m. and 75c to closing. All other prices remain the same. Public put through the Sunday slash following the gross of \$58,000 for the first seven days of Mae West and a recapitulation which showed that 25% more people attended Par last week than when Eddie Cantor and George Jessel played the house New Year's week at the old prices.

Par May Call Off Sales Convention, Saving It \$75,000

Because sales conventions cost on an average of \$75,000, Paramount will probably drop the idea of a conclude this year.

Regional meets, although described as not so satisfactory, can be held at a fraction of that figure, sales heads declare.

No Freelance Players at Par if Own Are Available

Hollywood, Feb. 20. As a further economy move, Paramount is endeavoring to halt the practice of engaging freelance players, while contract talent remains idle, but still drawing the weekly pay.

Move in this direction is the appointment of Oscar Serlin as a special casting assistant to Albert A. Kaufman, who will watch every script in a scheme to keep all contract players busy, even though in some cases it might mean doing two or more films simultaneously.

WB Board Meeting

An important meeting of the Warners' board of directors is slated for today (21). The meeting will decide, it is reported, on the matter of interest, due March 1, of around \$1,000,000, on Warner bonds.

Whatever decision is arrived at by the board is expected to be announced this afternoon.

Selznick Aide Transfers

Culver City, Feb. 20. Phillip Siff, who came on the RKO lot as a bank clerk when David O. Selznick was appointed studio head, has gone to Metro and will be attached to the Selznick unit there.

HIGH ONWARD, LOW GOING UP?

Readjustment of All Picture Theatre Scales Thought Necessary During 1933—Too Wide Difference at Present

BUT 10c OUT!

Re-adjustment of the entire box office admission scale in the country, and not only a pre-prosperity measure but a permanent one for economic soundness, will have to come. Announcing this after a series of discussions during the past two weeks, spokesmen, admitting the bill is the bitterest yet submitted to the business, flatly state that the industry's major trouble rests today in the wide differential between house class admissions—that the top runs will have to cut still more and that the lesser runs will be forced to increase their scale.

Under the proposed ticket chart 50 cents will be put in all of the key first runs, with the exception of deluxers using stage shows. This means a drop for top houses of 15 cents since the standard price for them today is in the neighborhood of 65 cents.

Where the average for the so-called deluxe second run today is 35 cents it will be moved up another nickel under the plan.

Other runs including the neighborhoods will be required to go from the present 10-15-25 to 20-25 and 30 cents.

The dime admission is doomed under the chart which figures that 10 cents should have no place in the film industry; that the dime has caused more grief than anything else and that unless it is eradicated a good portion of the lesser subsequent runs will easily tumble back to the nickelodeon inception of the business.

Halting admissions during '33 is not regarded a suicidal move for the box offices in the subsequent class. Proponents of the plan have a number of reasons why it is the only way back to the theatre normally.

But, they are stating, the admissions scale throughout the country is so out of proportion today that it is like a bad tooth which sooner or later, but finally, will have to be pulled.

Saving Carfare

The simple point of saving in carfare is one of the biggest arguments advanced to the neighborhood exhibitor by his patronage. New York is the only town where a dime takes and returns the fan. In average city and community the main street represents an additional 20 cents per person so that while the top run downtown may be down

(Continued on page 25)

Badly Mixed Situation Is That Of Fox Theatres With Politics, Angles, Receivers, Bonds or Others

Them Bankers' Sons

Sons of bankers tangled up with picture companies are reported around in New York seeking screen tests. And getting them.

HAYS SAYS LOW EXHIB SCALE CAN'T WIN

Hays Office figures that at least 2,500 theatres, or 20% of the total lighted in the U. S. today, are so blinded by competition that they don't realize they can't win because they are selling at less than cost to their public.

HARRIS AND GORDON HOOKED WITH KATZ

Hollywood, Feb. 20.

Sam Harris and Max Gordon make the direct statement they are associated with Sam Katz for Katz' picture production. Harris and Gordon are the legit producers from New York.

Gordon expects to be here for another four weeks.

Pians of the Katz group, it is understood, are to turn out six pictures for the present season.

Gordon and Harris, claim several important names will be signed within a few days. Group is talking to anyone willing to listen to its proposition, not having to abide by the "hand off" policy of the producers' association of which it is not a member.

Expected announcements on production plans were not forthcoming last week from a group.

Roxy in Texas

His condition being sufficiently improved S. L. Rothafel (Roxy), has decided upon a trip prior to resuming directorship of the Radio City theatres. He will accompany his physician, J. T. McCarthy, to Texas, where both men will try to talk each other out of those short puts. The doctor will also attend a parent's convention.

Scheduled departure is Feb. 28. Rothafel names his New York return by April 1.

Fox Theatres in the east presently presents the worst mixed situation in filmdom. This is in the wake of the receivership of Fox Theatres through Attorney Brill, of the Fox film company legal staff having thrown Fox New England into receivership.

It seems that A. C. Blumenthal a couple of weeks back got an attachment against Fox Theatres in Boston for something like \$385,000. Besides which the multiplicity of receivers for Fox Theatres and Fox N. E. will only add free costs to the expense of operations.

Such an attachment against a firm which is receivership, according to certain legal definition, may constitute an act of bankruptcy against that firm.

The whole situation is full of politics and presents a sorry state. Blumenthal, who is said to be away at present, is stated to have had the reputed sponsorship of John Sherman, one of the receivers for Fox Theatres. Blumenthal's entrance into the Poll picture, which was controlled by Fox New England and which is a subfield of Fox Theatres. W. W. Atkinson is the other co-receiver for Fox Theatres.

Nobody seems to be able to figure out the thing. The Poll people themselves and Halsey Stuart, financial house, are stated to be much aggrieved over what has happened. Seems that the Fox New England receivership was something they did not expect. Fact was a Fox film attorney was mixed up in it worse another attorney.

The Halsey Stuart people are (Continued on page 13)

INDIES AFTER SHORT TITLES

Tipped off by big circuit bookers that their pictures will have a better chance during '33, the indies read with a little more logic and fit better into marquee bulbs, the more important indie film producers are reporting to all sorts of measures to meet these requirements.

Several of the small companies, not depending altogether on their own indie staffs, are getting out lengthy quotations. These contain virtually all of the tentative titles for the new season. They are being submitted to office workers in and out of the industry with the request that they be read by readers, submitted by the side of each name.

One company which is submitting 38 of its own titles so far has been able to obtain a unanimous vote of approval in any single office on but a single title.

Radio Prod. Staff Set; White Studio Manager

Hollywood, Feb. 20.

With Sam Jaffe elevated to associate producer, and S. D. White replacing him as studio manager, Merlan C. Cooper, in charge of Radio Pictures production, states that no further changes will be made in the studio personnel.

Cooper says the studio will continue to make the same type of product as under the David O. Selznick regime. Two early Radio productions will be "The Sun Also Rises" and "Two Came Unlimited" which were taken off the schedule several months ago. Cooper has also optioned Somerset Maugham's "Of Human Bondage" as a possible film for Katharine Hepburn.

Cooper also plans a sequel or similar production to "Bird of Paradise" during the summer.

Distributors Demand Advance Payments For Percentage Films in Receivership

Some of the distributors feeding Public pictures under percentage contracts, in lieu of C.O.D.'ing on flat deals, are demanding checks in advance based on an estimate of what the picture will do. With receivers issuing checks on estimates of percentage engagements, this is resulting in a lot of bookkeeping bad and forth.

Many of the estimates are reported considerably over what the RKO lot is doing, apparently by virtue of a desire by the distribut to undergarage what his picture's possibilities are.

When this occurs, the distributors

refund money to the receivers. All deals of this kind apply only to one picture, with none of the distribut trying to give the difference to sums owed that distribut by the same company on previous engagements.

So far the receivers over theatre properties have displayed no apparent reluctance in approving checks to cover estimates on percentage deals.

One of the distribut refunding to receivers on such engagements after getting checks in advance is said to owe the theatre chain more than the chain owes it in rentals accrued up to the time of receiverships.

10c Carton Admission Giveaways at Old Roxy and Fox Bklyn This Week

That Roxy's name is due for plenty air stuff whether on behalf of Radio City or the old Roxy theatre on 7th avenue, as the latter citadel has made a hookup with a CBS advertiser, the Jo Cur Wavestart program to shift the name of the broadcast hour from the old Roxy Theatre of the Stars to the Roxy Theatre of the Air. That way the old Roxy gets official broadcasting status.

The old Roxy hour through Jo Cur heads in over a national CBS hookup every Sunday from 2:30 to 3 p. m., an hour after the Roxy-Radio broadcast. Buyers of the full sized carton of Jo Cur Wavestart can see the old Roxy show free, the carton being the admission fee. In return to Jo Cur, the Roxy Theatre of the Stars management 10c on each carton admission.

Additionally Harry Rose and Jimmy Lyons, partners for Jo Cur on the CBS broadcast are making a personal appearance on the old Roxy stage.

This is the old Roxy's second giveaway tie-up. None was had last week. The two previous weeks the theatre used-Kolynos with a air hookup over CBS.

Additionally, for the current week, the old Roxy management gets daily air plugs at midnight over Station WMCA through the Hollywood broadcast broadcast where Harry Rose is doubling over from the Roxy.

Giveaways No Panic Here
After a week's layoff, the Kolynos carton giveaway idea has moved over to the Fox Brooklyn with a personal appearance on that stage, as it was done by him at the old Roxy for two successive weeks previous. Usual basis whereby the toothpaste people kick back to the theatre 10c for each carton admission. In connection with the plan Kolynos broadcasts the theatre tie-up over WABC on the toothpaste company's daily air hour.

Giveaway isn't so strong at the Fox, Brooklyn, as it was at the old Roxy. First week when it was tried at the 7th avenue place, something like 74,000 air listeners took advantage of the offer. Number dwindled the second week. There's no estimate of how the tie-up will work at the Fox, Brooklyn, but it may average around 1,000 daily.

2D RUNS AT 55c TOP FOR LOEW'S ZIEGFELD

The Ziegfeld, first renamed the Warwick by Loew, will probably begin with 'Kie' from Spain about March 15. Picture is to be available to Loew's around that date and will day-and-date all over Greater New York for the circuit.

Scale will probably be 55c top, as at Loew's Lexington for 2d runs following State. Policy as 'class' city, catering to better classes, will be modeled after Lex and the 72nd Street. At latter scale has been brought down to a 40c top.

Radio City Music Hall, four blocks down on the same 6th avenue, is playing first runs at 75c top.

Outside Financing for Morosco's One at Radio

Hollywood, Feb. 20. In building up its unit production system, Radio is negotiating with Harry Sherman, as an independent on the lot, following the precedent last week, with Oliver Morosco. Former owns the picture rights to 'Ann Boyd', a Will N. Harben story which Marian C. Connel is interested in as screen material.

Morosco is financed outside of Radio, with a split arrangement on distribution. He will produce 'Waffles', starting in two weeks.

Walker on World Tour

Hollywood, Feb. 20. H. M. Walker, former Roach editorial supervisor, leaves for Feb. 27 for a six months' trip around the world. He will be accompanied by Mrs. Walker.

Readin' Reading

Hollywood, Feb. 20. Assistant to a major producer was engaging a reader for the story department. "What have you been reading?" he asked the girl. "Late, I've been reading George Eliot," she replied. "You mean Dr. Elliott's Five Foot Shelf, don't you?" he questioned.

33% SALARY CUT FOR RKO MIDWEST GROUP

Chicago, Feb. 20. Following Nate Blumberg's return to Chicago as representative of the Irving Trust Company on top of his title as division director for RKO, a general pay slash of 33% went into effect for his group of 12 theatres.

A number of clerical employees were dismissed in Chicago. RKO's present extensive offices on the fifth floor of the State-Lake building will be vacated March 1 when the remaining employees will be moved back to the quarters occupied in previous years by the Keith Western (Tink Humphries) office. A monthly slash in rent will be effected.

Recently the managers of individual houses in Blumberg's division came into Chicago during the week and were instructed that they were on their own. In Springfield, Ill., the old Roxy management from the Publix in favor of its partner, John B. Great States, which will operate alone.

CAPITOL RUNNING SHORT

Looks Like More Outside Pictures Going In—Change in Conditions
Capitol, New York, which for first time in memory has recently been forced to go outside for pictures due to shortage of own, has nothing set beyond March 3, when 'Clear All Wires' (Metro) is dated.

Ahead of that (24) house plays a Warner item, 'Ladies They Talk About'.

For week of Feb. 10, 'Today We Live' (Metro) may be the attraction, but it is not set.

Right along in the past, even through depression and film shortage, Cap schedule has usually been made up of six weeks in advance or further, with many Metro pictures having had to wait to get in.

Millstone Subsidi, Few Leasehold Problems May Bring F-WC Receiver

Inability of Fox West Coast to unload several of its 100 odd subsides, and to rid itself of several Paramount houses in Northern California, may lead F-WC into reformation. This matter has been discussed. In the event that it should happen, the Skouras operation isn't likely to be affected. The receivership, if it comes, will be friendly.

Such a receivership will have no effect on Fox film.

Financial and legal representatives are working on the matter both in the East and on the Coast. This was among the subjects discussed in New York on Charles Skouras' recent visit.

The Paramount spots concerned include Oakland and two of the three Frisco houses, the Paramount, California and the St. Francis.

METRO HITS PEAK

Nine Films in Work This Week—Season's Tail-End Hustle

Hollywood, Feb. 20. Metro hits a production peak this week with nine features in work and two more to go in next week. Program shortage of several features is reason for season's tail-end activity.

Pictures in production are 'Gabriel Over the Whitehouse', Walter Huston starred and Gregory La Cava directing; 'Service', Lionel Barrymore starred and Clarence Brown directing; 'Reunion in Vienna', Ralph Pappia directing with John Barrymore and Diana Wynward starred; 'Peg O' My Heart', the Marion Davies feature, Robert Leonard directing; 'Man On the Nite', Ramon Navarro starred, Sam Woods directing; 'Made On Broadway', Harry Beaumont directing, Robert Montgomery starred; 'Today We Live', Howard Hawks directing, Joan Crawford and Gary Cooper co-starred, and 'White Sister', Victor Fleming directing, Helen Hayes starred.

Fairly strong next week are 'Soviet', the long in preparation Wallace Beery picture, which Frank Capra will direct, and 'The Late Christopher Bean'.

Writing Delays Tilt Budget on 'Soviet' To Possible \$750,000

Hollywood, Feb. 20. 'Soviet', due to go into production at Metro within the next two weeks, will set the studio back close to \$750,000 before it is shipped. Story has been in the writing process for the past year with around 12 scripts working on the various treatments.

Originally, George Hill was scheduled to direct but later was replaced by Frank Capra, borrowed from Columbia 14 weeks ago. Original screen story was written by John Monk Saunders. Latest to go on the story was Howard Emmett Rogers and Jules Furthman, with the latter still on the yarn.

Report around town is that the story still needs considerable cleaning of Soviet propaganda and will possibly have another rewrite before camera work starts.

Spitz in Johns Hopkins

Leo Spitz, of Publix, is reported to have gone to Johns Hopkins Hospital, Baltimore, for observation.

Spitz is the Chicago attorney, looking after the Publix Theatre end in New York.

Griswold Let Out by Par

Glenn Griswold, brought into Paramount by John Hertz, dropped out last week. He had been handling financial publicity for Paramount Public but had no contract.

Griswold switched to Par when passed up by Fox as that company's director of public relations. He was hired by Fox by Stanley Clarke and without previous show experience.

EXTRAS PROTEST WB HIRING SCHOOL BOYS

Hollywood, Feb. 20. Employment of high school boys at \$18 a week as atmosphere in the reform school sequence of 'Mayor of Hell', has been protested by recognized extras, who claim they have been deprived of work rightfully theirs.

Several hundred youngsters will be used in the James Cagney picture. In reply to the protests, Warners asserts it has been unable to get the proper types and ages from the extra ranks.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety'. The Bulletin does not circulate outside the city. The same news from the Dailies in Los Angeles will be found in that customary department.

Lese Majesty

Ely Culbertson's sole comment on Murray Roth's walk-out on the Radio bridge shorts was:

"The only trouble between Roth and me is that we disagree about the Culbertson system."

From 'Variety's' Hollywood Bulletin.

NO OBJECTIONS MADE, RKO RECEIVER ALL SET

Not a dissenting voice Friday (17) when Federal Judge William B. Kirby asked for no objection to the Irving Trust as permanent receiver of RKO. Not many were there. The group was representative mostly of lawyers and reporters with a sprinkling of company execs.

It was a quick job, indicating the RKO receivership thing is pretty well organized, with a report, alimony companies hardly three weeks after the firm went into receivership. That's credit to the RKO execs, especially the real estate division where most of the grief lies, under the direction of Louis Colton, besides the receivers' agents themselves, McCausland and Christiansen.

AL GREY BANKRUPT

Owes \$75,000 With No Assets—D. W.'s Brother

Albert Griffith Gray, brother of D. W. Griffith and gen. mgr. of D. W. Griffith Productions, filed a personal petition in bankruptcy with the U. S. court in New York, giving his liabilities as \$75,284. In his schedule Gray declared there are no assets other than stock he held in mortgage and realty subject to mortgages and liens.

Gray listed as his principal creditors Crosby Gaige, Edgar Selwyn and Arch Selwyn, \$5,000; Fox Publishing Co., \$7,115; North River Savings Bank, \$21,000; Northeastern Real Estate Securities Corp., \$6,500; Edward Witmer, \$6,500, and J. A. Manning, \$4,988.

'Crusoe' As Is

Hollywood, Feb. 20.

Universal is to make Robinson Crusoe to follow the Defoe story and not to include modernization. To be aimed purely at the juvenile trade, Ted Fithian is making the adaptation.

PAR BUYS TWO BY GREY

Hollywood, Feb. 20. Paramount has bought talker rights to two more Zane Grey stories, 'Sunset Pass' and 'Stairs of Sand'.

They are for the studio's western series, and will have either Randolph Scott or Kent Taylor in the leads.

New Commercial Film Co.

Chicago, Feb. 20. Commercial film company has been formed here. Morris Epstein heads the enterprise to be known as Progress Film Co.

J. Manley Phelps, John A. Matoney, Ira Reeves, Mary Hutton, and Katharine Hepburn are named as 'film counselors'.

L. A. to N. Y.

Carl Laemmle, Sr. Jack Ross. Sigmund Woods. William Pine. Catherine Denny are taken by Ned Depline. Ambrose Dowling. Ben Markson. Robert Florey. Katharine Hepburn. Anita Louise.

N. Y. to L. A.

Max Magnus. Gloria Swanson. Michael Farmer. Jeanne Cohen.

Stuart Palmer will write an original titled 'Blueboard' for Universal. Robert Donaldson is doing the same for the title, 'Man Who Cheated Death'.

Contract of Muriel Kirkland, not optioned two weeks ago, has been extended by Metro and she goes into 'Late Late Christopher Bean'. John Lynch, writer, also dropped, is back doing an original.

Completing work on 'Supernatural' at Paramount. Garnett Weston, writer, is off the payroll.

Leslie Pearce, whose term contract at Sennett ran out, is back to direct on a picture-to-picture basis.

John Huston has left Metro for Universal, where he is writing an original.

Stuart Erwin's influenza has delayed Paramount's 'Under the Torch' until after Erwin recovers. Erwin's illness will keep him out of 'International House', which starts today (Mon).

Frank Conroy, in 'Criminal at Large' in New York, will leave immediately after show's closing for Hollywood to work in retakes of Metro's 'Possessed'.

Metro's 'Today We Live' is being held up several days until studio can obtain permission from the War Department for use of a Martin bomber.

Claude Binyon and Frank Butler will write the new Mae West picture at Paramount.

Harvey Thew has left Paramount for the Universal writing staff.

Not looking enough like Carole Lombard twin brother in picture, Kent Taylor is out of Paramount's 'Supernatural'. Lyman Williams replaced.

William Crouch, trade paper reporter and p.a., is having two reels of silent footage made of the collection of silent stars and their own theatres plus his own lecture, 'Celebrities I Have Known'.

Barney Hutchinson, Paramount press agent, came out second best in an auto accident, losing three teeth and suffering a badly cut lip.

More Polo
Giving the managers Bros. people a chance to play polo, the Los Indios club has organized two new second teams. Sub players are Mitchell Curtis, Ray Enright, Lloyd Bacon, Robert Pressnell, Henry Blanke, Jack Warner, Jr., and Hector Dadds.

United Artists considering the Ben Hecht-Roland Brown-Groves Fowler trio for a contract to produce four pictures yearly. Columbia had the same deal on the fire for several days. Hecht and Fowler would write the stories and Brown direct.

Back at Paramount, Max Marcin with Seton I. Miller will script 'Gambling Ship' with George Raft. Louis Gasnier will direct.

Continuing to loan out its players during the shutdown, Universal has placed Gloria Stuart for Paramount for 'Police Surgeon' and Paul Lukas at Warners for 'Fellow Prisoners'.

Secondary option on Phyllis Barreville has been taken by Radio so that if Metro does not exercise its option, she will go to Radio. Late Gloria Stuart was her for 'Delicious' and the Wheeler and Woolsey picture.

'Waffles' will be produced by Oliver Morosco under his independent unit agreement at Radio. Harry Sherman is also negotiating for a tieup there.

Alleging that her ex-husband, Charles Victor, has not been taking weekly payments under a pre-divorce agreement for 19 weeks, Frances Vidor is suing him for \$476.

Samuel Hoffenstein is doctoring the script of 'Song of Songs', next Marlene Dietrich pic for Par.

'The Vortex' is being considered by Paramount as a picture for Jane Cowl.

Can't Borrow Harding
Unable to borrow Ann Harding from Radio for 'When Ladies Meet', Metro has temporarily shelved the

(Continued on page 32)

Stock Market Drifts Down Further, Ignoring House Victory of Repeal; Amusements Ignored; Hold at Lows

By Al Greason

The stock market slid further to a new bottom on the reaction yesterday (Mon.), ignoring all bullish developments, which included victory for the repeal resolution in the House by an unexpectedly large margin.

The amusement shares were mostly ignored and continued to drag along on the bottom, with transactions on a minimum scale and price changes narrow. Only significant change in the lineup was a pair of trades in Loew preferred at 45.

The Michigan bank holiday ends with the close of business today (Tues.) and apparently the uncertainty in this direction outweighs favorable developments in Washington.

To this factor was added distinct weakness in Government bonds, which carried last week's reaction further, weakness being communicated to other parts of the bond department. The amusement liens were extremely inactive and price changes were without significance except in the particular that the theatre obligations appeared able to resist the general downward drift around them.

Bonds Hold Steady

A good measure of support for the amusement bonds last week was the most cheerful incident in a picture market that even high-grade issues and a decline in the bond averages running as high as 3 points in the utilities.

(Continued on page 27)

New Yorkers Foreclosing On Fox N. E. Houses

Boston, Feb. 20.

New York Trust and Boyd G. Curtis, of New York city, as trustee, filed suit in Federal court here looking to a foreclosure on mortgage they say they have on Fox New England Theatres, Inc., now in receivership. Plaintiff claims defendants failed to meet a due Feb. 1, amounting to \$346,372, and have permitted taxes to remain unpaid totaling \$75,000. Say mortgage is dated Aug. 1, 1928, and was to cover bonds totaling \$146,000, of which \$132,850 still is outstanding. Further state that defendants have theatres in Worcester, Springfield, New Haven and Hartford.

Briefs, etc., submitted in two volumes, for a total of about 650 pages.

Counsel states similar suit will be filed in Connecticut federal district.

Conn. Foreclosure

Hartford, Feb. 20.

Judge E. S. Hartford, of the U. S. District court has granted the N. Y. Trust Co. and Boyd G. Curtis of New York, as trustees for the bondholders of the Fox Theatre Corp. of N. Y., the right to foreclose on properties of the Fox New England theatres in Connecticut.

A bill of complaint stating that the N. Y. interests have failed to pay heavy interest charges and one more than \$4,000,000 on the principal amount. This is in step with a similar suit in Massachusetts to foreclose on a debt of \$13,000,000 due on first mortgages in that state.

Defendant co. has properties in Springfield, Worcester, Hartford, New Haven, Bridgeport and other cities. These are now held by Thos. J. Spillacy, of Hartford, Samuel Spring, of New Rochelle, N. Y., and Benj. Slade, of New Haven, as receivers.

Depinet East With 'Kong'

Hollywood, Feb. 20.

Talking with him in print of 'King Kong,' Ned Depinet, Radio's distribution v. p. left for New York Feb. 16.

Ambrose Dowling, European special sales rep, went with him.

Yesterday's Prices

Sales.	100 Col. Pict.	High-Low	Net
100 Col. Pict.	9 1/2	9 1/2	1/4
100 Gen. F. I.	3 3/4	3 3/4	1/4
100 Do. P. F.	9 1/2	9 1/2	1/4
1,000 East. F. I.	6 1/2	6 1/2	1/4
100 Do. P. F.	1 1/2	1 1/2	1/4
1,400 Loew's	14 1/4	14 1/4	1/4
100 Do. P. F.	1 1/2	1 1/2	1/4
300 M-G-M P. F.	14 1/4	14 1/4	1/4
100 Do. P. F.	1 1/2	1 1/2	1/4
200 Pathé	3 1/2	3 1/2	1/4
1,000 Loew's	14 1/4	14 1/4	1/4
13,500 RKO	2 1/2	2 1/2	1/4
300 W. RKO	1 1/2	1 1/2	1/4
300 W. RKO	1 1/2	1 1/2	1/4

Bonds

\$2,000 Gen. Thrs.	2 1/2	2 1/2	+
17,000 Loew's	10 1/2	10 1/2	+
2,000 Pathé	5 1/4	5 1/4	+
4,000 W. RKO	1 1/2	1 1/2	+

Curb

200 Techni	2 1/2	2 1/2	1/4
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PAR MAY SELL SOME PIX AWAY FROM B'WAY PAR

Paramount may have a few pictures to sell this spring to Broadway first runs other than the Paramount, N. Y., as a result of excess product. 'Crime of the Century' belongs to first Par feature in 1933 the company has tried to peddle anywhere else.

It was offered to the Capitol (Loew) and to RKO for Radio City after withdrawal from the schedule for the Broadway Paramount due to holdover of Mae West and 'She Done Him Wrong.' Picture had been dated for Feb. 24.

In the sudden shifting of bookings last week following decision to hold over Mae West, the Par, Brooklyn, took 'Crime' for Friday (7), which is likely to mean sacrifice of feature for Par as major run on Broadway is concerned. Neither R. C. nor Capitol is expected to play 'Crime' following Brooklyn, though Par may take it for Fair or Palace (New York) first run. Loss to Par is in first run rental possibilities on E'way of its own house.

In March it is expected additional Par will be available away from the square's Paramount house. This may be due to schedule of six Pars for national release during that month.

Public's ended operation of the Rialto, plus no need on part of Rialto for product for some time, is likely to result in the 'selling away'.

Early Picture Days Form 'Memories of Hollywood'

Hollywood, Feb. 20.

Historical film similar to J. Stuart Blackton's 'Days of Motion Picture' is being assembled by George Merrick that will revive glimpses of early players. Picture will be titled 'Memories of Hollywood Stage.'

Unlike the comic shorts made from old clips, the Merrick film will be in a serious vein. Most of it being made from pictures produced by Tom Lasker, starting in 1918.

Gardner Bradford, former scenario writer and now a contributor to the Los Angeles 'Times' magazine, is writing the tie-in titles and dialog. Work is being done on the Republic lot.

Ziedman Cutter Slated By Rance to Meg Indie

Hollywood, Feb. 20.

Louis Rance, production manager for Bennie Ziedman on 'Trailing the Killer,' is forming a company to make a feature titled 'Hollywood Masquerade.' Richard J. Pearl, with Republic studio where film is to be made, is with Rance.

Picture, which has no release, is to cost around \$25,000, with Rance putting up the \$12,000 necessary to get production started. Charles Hunt, cutter for Ziedman, will direct. Ziedman has no interest in the company.

Garrett and Thew Move

Hollywood, Feb. 20.

O. H. P. Garrett started work at Metro today on a loan from Paramount.

Harvey Thew, who completed 'Supernatural' at Paramount, is off its lot.

Cost \$300,000 or More To Distribute RCA Stock

Wilmington, Del., Feb. 20.

Distribution of the RCA common stock started today in accordance with the consent decree which ended the government's anti-monopoly suit.

Stock issued is valued at \$25,000,000 and was mailed to 234,000 General Electric and Westinghouse owners.

Mailing and revenue stamps on the matter alone ran up to \$300,000.

Showman Guide Forced on Bank As P. E. Receiver

S. A. Lynch has been named chairman of a creditors' meeting of Public Enterprises, together with two attorneys, Harold Birnbaum, of New York, and David Stoneman, of Boston. The creditors' committee was formed Monday (20) following opposition to the appointment of the Irving Trust as trustee in bankruptcy for P. E., which opposition was led by Lynch.

Following a conference of the parties concerned, this opposition was removed, but on certain conditions, and Irving Trust was elected trustee of the bankrupt theatre firm.

Lynch was represented by counsel, A. C. Reddel, at the hearing which was held before Referee Henry K. Davis.

It was the contention of the Lynch adherents that, owing to the nature of the film biz, Irving Trust's qualifications to act as trustee for a film concern was debatable and that only experts trained in show business knew how and what to do. The agreement of the parties followed the Irving Trust's consent to the appointment of an expert to guide it and the bank's acquiescence that such an expert may be outside the Paramount or Public fold. Additionally Irving Trust agreed to submit such appointments to the creditors' committee, allowing this committee to have a voice on such matters.

Also it was agreed that the Irving Trust in accepting the election as Trustee in Bankruptcy for Public Enterprises would consult with the creditors' committee from time to time on policies and other matters such as the sale of assets and the disposition of leases.

Lynch is a creditor of Public Enterprises to the extent of around \$500,000, according to accounts. He is a pioneer of the film biz and formerly headed the Shubert Enterprises from which was born the present Public Enterprises.

A meeting of the creditors' committee is slated tentatively for Friday. There is to be a general creditors' hearing on March 7, at 2 p. m. before Referee Henry Davis. David Stoneman is a creditor for \$45,000, while Harold Birnbaum represents claims of around \$450,000.

Sweet's Personal Shorts

Hollywood, Feb. 20.

Harry Sweet given new contract by Radio Pictures to make three short films, to be directed and act in them with Ed Kennedy playing lead opposite.

Inviolate Publix Contracts

Leases to U of Rochester and Agreement with Spitz Receiver-Proof

One key in which Publix theatre leases are said to be inviolate is Rochester, N. Y.

Two houses operated in that upstate New York spot by the chain have their leases guaranteed by Publix in Rochester and Adolph Zukor. This, from inside, was demanded by the University of Rochester at the time the leases were made.

No receivership applies over any part of the New York state territory of the Publix interests. The contract held by Leo Spitz, h. o. executive, is also said to be

Morale Held Up for Michigan Houses During Bank Crisis by Decisive Attitude of Distributors in N.Y.C.

A Pickford Bust

Curious series of circumstances broke up a proposed party Mary Pickford was taking to Europe. First Donald Ogden Stewart had a nervous breakdown and went to Palm Springs, Cal., with the missus to recuperate. Joel McCrea, Gary Cooper and Elsa Maxwell were given last minute picture assignments and couldn't leave the coast.

Then the Countess di Frasco got a wire on the train east that her father had suffered a heart attack, so she got off at Kansas City and flew back to Beverly Hills.

No one was left for the party so Miss Pickford made a last minute addition of Mildred Zukor-Loew and the two went together.

RKO STARTS 1933 WITH CONTINUED LOSSES

Aggregate losses sustained from operation by RKO for the first weeks in 1933 ending Dec. 31, 1932, the company's aggregate losses reached \$7,744, 839. Around \$3,669, 504 of this total is laid to the theatre end. A share of the latter figure is stated to be losses sustained in the operation of Orpheum circuit.

Company has around \$26,302 in cash in banks. This is slightly under the \$32,056.62 which RKO had when going into receivership.

In the report, filed by the Irving Trust as receiver, RKO is stated to have provided for contingencies, abandonment of necessary properties and rehabilitation of theatres and revaluation of capital assets by creating reserves amounting to \$26, 444,242.35.

All the figures are 'unaudited.'

Jolson Film Off Today At Rivoli, \$16,600 1st Wk.

Grossing but \$16,600 on its first week at the Rivoli, New York, the Al Jolson picture, 'Hallelujah, I'm A Bum,' goes out tonight (Tuesday), after two weeks.

Herbert 'Baby Face' Nelson, the Gloria Swanson picture from England goes in tomorrow (22).

Dembow's O. O.

Sam Dembow, Jr., left yesterday (Monday) on a tour of various theatre territories.

It may be a rather extensive swing to look over situation generally and to confer with receivers of various subsidiaries in the field.

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It may be a rather extensive swing to look over situation generally and to confer with receivers of various subsidiaries in the field.

In times of emergency, such as in Michigan, over which the box office as a whole has no control, only the exhibitor must decide whether or not he will keep open his theatre.

This mandate was reached by a general meeting of distributors at the Hays office who went on record that under such unforeseen and unmanageable circumstances, formal relations of the industry shall be suspended and no theatre will be allowed to darken its marquee through lack of co-operation from major exchanges in the afflicted area.

The formula adopted by distributors with exhibitors under such conditions contains, among others, these highlight points:

(1) Distributors will ride along with all exhibitors with whom they have percentage contracts. There will be no switch from percentage to rental. Distributors will take his percentage with the exhibitor.

(2) In dealing with exhibitors on a contract specifying flat rental districts, where cases merit it, will suspend demand of payment three days in advance.

(3) Where exhibs on flat rental take in less than their overhead during the period of emergency there will be individual investigations and, also, where cases warrant it, as per city or state figures, readjustments will be made.

(4) Every effort, including many other respects, will be made to keep the house of the worthy exhibitor 'worthy' as far as possible in connection with exhibs whose credit is good and who are in proper standing with exchanges at the time of trouble.

(5) Exhibs who have long been known as 'chiselers' and of who have to make the best of the situation that they can.

No House Closed

In Michigan not a single theatre was reported closed to the Hays office during the bank holiday crisis. Immediately following the governor's announcement, attendances throughout the state were reported to have averaged an attendance drop of approximately 50%.

The record night of the closure this figure was said to have declined to 20% and toward the end of the week, when the banks were letting up and automobile factories were paying their employees in cash, especially around Detroit, box office managers were reported still better.

Of the 526 houses in Michigan, which represent 44% of the industry's gross theatres in the U. S. and Canada, not over 12 are classified by distributor representatives as in the 'chiseling' class.

Automatic Losses

In Michigan distributors declare only 10% of the state's theatres play pictures on an all-percentage policy. This means that rental adjustments, if any, as claims are presented, will have to be investigated and made by exhibitors. There will probably be no adjustments on percentage arrangements because the distrib automatically loses with the exhibitor.

Exhibitor organizations which seek to get the 400 such situations, or to take advantage of them, will be the losers. Hays office flatly turned down demands of H. M. Litchey, head of the Detroit indie unit, that rentals immediately be cut in half.

At their meeting sales heads named J. Flynn, Metro division manager, and E. C. Beatty, general manager of the Butterfield circuit, as their representatives during the emergency period. Both men were instructed by the Haysian group that no theatre should be allowed to go dark because of any difficulty in dealings with major exchanges.

Hays Office, thoroughly covering the Michigan theatre situation, stated Monday afternoon (20) that no serious situation exists. The office there have so far been reported to it. At that time Hayates said not a single house had been forced to shut because of the bank situation.

Philly Can't Complain; Arliss And 'Souls' Both 13G; Earle 17½G

Philadelphia, Feb. 20.
Generally satisfactory business with few or no smash grosses forecast for this week.

'Son-Daughter' at the Stanton didn't impress the critics and isn't figured good for anywhere near the grosses turned in by the previous Helen Hayes pictures. However, it should beat recent averages here by a sound margin and figures for at least \$10,000. Stanton has been getting plenty of 7-rands lately and over eight.

Kate Smith in person showed quite a draw at the Earle, but business won't begin to touch that of the 'Rinôçérôse' and 'Rinôçérôse' weeks. Current bill with 'Ladies They Talk About' on the screen (and panned by the critics) should get \$17,500 or \$18,000—above house average.

George Arliss' very mild pace at the Boyd in 'King's Vacation' will be lucky to get \$13,000. 'Island of Lost Souls' at the Stanley, though highly praised, shows nothing startling and will probably do about the same as the Arliss film. Nary a holdover seen in the Stanton-Son-Daughter.

With the Aldine closed, the Locust has the roadshow field to itself. 'Cavalcade' is getting plenty of good exploitation and should hold to its present pace of \$10,000 for a little while.

The Fox lot is well well-informed with 'State Fair' which got \$22,500 in its first week and promises to beat \$30,000 this week. Fox, headed by Dave Apollon, holds over.

Something well above the ordinary is expected at the Karleton where 'Animal Kingdom' moved after a week at the Boyd. This one started slowly at the last week, but was hitting capacity figures at the end. Should get a neat \$5,500 and may break \$6,000 at the little house.

Keith's vaudeville and a 35c. top figures for usual weekly gross of \$7,000—house is very little above the big name in stage show. Picture is 'Officer 31', first run. The Arcadia need not do much with 'Fast Lady', which is not its type of picture.

The Walnut has reopened as indie house and is top to fair trade.

Estimates for This Week

Boyd (2,400; 40-55)—'King's Vacation' (WB). Arliss picture got mixed notices and only fair start. Likely to get \$12,000. Stanton (2,400; 40-55)—'Ladies They Talk About' (WB) and vaude. Kate Smith is the attraction and should gross better than last week. 'Madame Butterfly' (Par) and vaude poor with \$14,000.

Fox (3,000; 35-50-75)—'State Fair' (Fox) and stage show. Held for second week, should beat \$20,000. Last week \$22,500, fine showing.

Milton (1,000; 20-30)—'Animal Kingdom' (RKO). Moved from Boyd and expected to net a fine \$5,500. Last week \$5,000. Karleton (1,000; 20-30)—'Officer 31' (Allied) and vaude. Usual \$7,000. Arcadia (600; 20-30)—'Fast Lady' (M-G). Not its type of picture. Wu Sin (Indie) and vaude. Shadine average, \$7,500.

Locust (1,300; 25-35-55)—'Cavalcade' (Fox). Figures for \$9,500 or \$10,000 in third week and ought to hold that pace a while. Last week \$11,000, good.

Stanley (3,400; 40-55)—'Island of Lost Souls' (Par). Fine notices may help but trade nothing startling. \$13,000 figured. Last week 'Sign of the Cross' (Par), after roadshowing at Aldine six weeks previous, was expected to hit grind pool. It disappointed, however, at \$12,000.

Stanton (1,700; 30-40-55)—'Son-Daughter' (MG). Notices lukewarm and pace not so hot; ought to get \$10,500, which is better than house has been doing of late, but second week unlikely.

Arcadia (600; 25-30-50)—'Fast Life' (M-G). Not its type of picture. Last week \$2,400, no more. Last week 'Hot Saturday' (Par) flopped badly, \$1,500 in four days.

Coast Title Changes

First three Culbertson bridge shorts at Radio titled 'Forcing Bid', 'What Not to Do in Bridge' and 'Mistake at the Bridge Table'.

'Bobby's Vacation' to 'Visiting Uncle Jake', and 'Drug Store' to 'The Drugstore', both Sennett.

'Legal Crime' to 'Beer Baron' and 'Surrender to Me' to 'Shame of Temple Drake', Par.

In the Bag, Walter Catlett short at Sennett, changed to 'Dream Stuff'.

It's Quiet on the B'klyn Front; Par Tab No Draw

Brooklyn, Feb. 20.
Mild week with unexciting stage and flicker attractions. Fox is splurging. We pay the tax and admission is only four bits at night.

Estimates for This Week
Paramount (4,200; 25-35-50-75-85)—'Crime of the Century' (Par). Tab with Mary Eaton means little at the b. o. Around \$20,000, week. Last week 'Sign of the Cross' (Par) did a dandy \$36,000.

Fox (4,000; 25-35-50)—'Vampire Bat' (M-G) and vaude. House from has perked up and business is figured around \$16,000, good. Last week 'Death Kiss' (WW) a weak \$5,000.

Albee (3,000; 25-35-55-85)—'To-paze' (RKO) and vaude. Looks like \$16,000. 'State Fair' (Fox) produced \$22,000, okay. Metropolitan (2,800; 25-35-55-65-75)—'What! No Beer?' (MG) and vaude. Mebbe \$10,000. Last week 'Cynara' (UA), flopped at \$15,000.

Hard to Handle' (FN). Not bad at possible \$12,000. Last week 'King's Vacation' (WB) got \$9,800, mild.

BOSTON B. O.'S HOLD UP: 'TOPAZE', \$17,000

Boston, Feb. 20.
Scolly Square Olympia takes its place in the sun currently by dint of trying the appeal old-time variety to the pop film slump in pop favor. Manager Elliston Vinson, believer in the strength of old-fashioned variety acts, staged eight acts for a smacker bill. Big bill resulting, puts in the black and lifts Scolly to importance on basis of success and ace advertising.

Other highpoint of week was sudden crumpling of 'Raspoutine' at the Tremont. It was good only to extent of the Barrymores' getting them in, which gave two weeks of good broke. Back broke a week ago, so picture folded 18th. Tremont returning to second runs yesterday but 'Cavalcade' gone on its way replacing. In its fourth week and likely to remain for a while.

Paramount keenly disappointed by failure of 'Sign of the Cross' to hold over at low house prices. Same doleful outcome when the film roadshowed here.

Estimates for This Week
Majestic (Shubert) (1,600; 55-115)—'Cavalcade' (Fox) (4th week). (Col) high grade. Last week \$12,500. Looks good for \$14,000 this week.

Tremont (Indie) (1,535; 55-115)—'Raspoutine' (MG) Went into low and succumbed, ending its run 18th. Stayed three weeks; last grossed \$11,000.

Keith's (RKO) (4,000; 25-40-55)—'Topaze' (RKO) and vaude; ought to hit big \$17,000. Last week, Devil in the Blue (M-G) and vaude, \$11,000.

Boston (RKO) (4,000; 25-40-55)—'Child of Manhattan' (Col) and vaude. House broke \$11,000. Last week 'Nagana' (U) and vaude received, with a touch to \$8,400.

Orpheum (Lodge) (3,500; 25-50)—'What! No Beer?' (MG). Reaching up for \$15,500; possibly even better may happen. Last week 'Madame Butterfly' (Par) good \$11,000.

State (Lodge) (3,000; 30-50)—'What! No Beer?' (MG). Should hit \$10,000. Last week 'Madame Butterfly' (Par) better than usual for \$10,000.

Met (Publix) (4,330; 35-50-65)—'Met' (Publix) (Col) and stage show. Promising for \$18,000. Last week '20,000 Years' (FN) and stage show, under estimates, getting but \$14,000.

Paramount (Publix) (1,800; 25-35-50)—'Dangerously Yours' (Fox) and 'Intoxication' (Col). One silver lining in \$9,500, fine for the house. Last week 'Sign of the Cross' cost house lots of dough, with befores \$5,600 and but before its expected second week.

Scolly (Publix) (2,800; 25-35-40-55)—'Intoxication' (Col) and vaude and eight act vaude bill. Out of the worries to extremely joyous \$12,000.

Morgan Balto. P. A.
Switch in publicity directors brings Her Morgan in as p. a. for the four Loew houses locally. Morgan was previously with RKO as theatre manager.

Lou Brown, Morgan's predecessor here, moves down to his home burg of Washington to take care of Loew publicity in the nation's headquarters.

'State Fair' in Lincoln, a St. Fr. Town, a Natural

Lincoln, Feb. 20.
The State Fair picture in a state fair town should be a swell tieup this week. However, if it doesn't enjoy more success, it may be that did the 120G-in-the-red State Exposition, there'll be a sick bunch of showmen at the Stuart. Nothing in town will come close to its drawing power, though, as the rest of the bookings are weak and the Stuart is the main stem with the top b. o. demand.

Last week, despite the annual celebration of a dollar day and the Farmer's Holiday march on the capitol causing dollars to be at a premium and deprecate ticket plenty, the grosses didn't suffer so much after all.

This week 'Hot Pepper' at the Lincoln will run easily second with most people wondering where the State found a picture as obscure as 'Magie Night'.

Estimates for This Week
Colonial (LTC) (650; 10-15-20)—'Infernal Machine' (Fox). Probably won't hold the full six days. Likely \$5,500. Last week 'You Said a Word' (WB) held over at \$4,200 at this house for months, okay \$1,200.

Lincoln (LTC) (1,600; 10-25-40)—'Hot Pepper' (Fox). Prospects of a fair week at \$2,100. Last week 'Animal Kingdom' (RKO) had a nice run \$5,000.

Orpheum (LTC) (1,200; 10-25-40)—'The Crash' (WB). Due for a second week. Last week 'Nagana' (U) and vaude, \$4,200.

Stuart (LTC) (1,900; 10-25-35-50-60)—'State Fair' (Fox). Should hit \$3,000. Last week 'Nagana' (U) and vaude, \$3,200. Last week 'Sign of the Cross' (Par) clicked well to a nice \$5,000.

Detroit's Bank Moratorium Is Ditto for B. O.'s

Detroit, Feb. 20.
Bank holiday was a holiday but not the kind theatre managers like. The picture business means panic of no small proportions. No money available except actual cash. Many pictures in check pile. Only the larger plants who can get the dough out of town. Local business is in a check pile. Principally and that's just another piece of paper until the holiday ends in the picture business.

Theatres. Stores accept checks, etc., but the theatres are left holding the bag.

Banks reopen next Thursday with one day left in town for theatres to get enough in to pay off. But the picture business is in a check pile. The Michigan with Joe E. Brown in person contracted for and the Downtown with a five-act vaude and one-act play.

The Michigan looked to get the best break in town with 'Employees Entrance' and Joe E. Brown in person, but while \$15,500 is disappointing, it's a good picture. Last week 'Dangerously Yours' is just going along. The United Artists' very good picture, 'The Spanish Dancer', is going along.

Estimates for This Week
Michigan (Publix) (4,045; 15-25-35-50)—'Employees Entrance' (FN) and Joe E. Brown in person. Mild at \$15,500, but ok considering. Last week 'Nagana' (U) and vaude, \$13,000.

Downtown (RKO) (2,750; 15-25-35-50)—'Nagana' (U) and vaude. Same as last week's 'Child of Manhattan' (Col), \$7,500.

United Artists (Col) (3,000; 15-25-35-40-55)—'Kid From Spain' (3d week). At \$5,000, could be worse everywhere considered. Last week \$5,000.

Fisher (Publix) (2,655; 15-25-35-40-55)—'Whistling in the Dark' (M-G) and vaude. \$6,000. Last week 'Parachute Jumper' (FN) fair at \$5,000.

Strand (Fourth Ave.) (1,706; 25-35-50)—'Sign of the Cross' (Par) (3d week). Last week \$11,000. Last week 'Nagana' (U) and vaude, \$11,000.

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No Outstanders, but B'way's H.O.'s Denting R.C.; Mae West's \$60,000 Exceeds 1st Wk.; 'Jasper', \$90,000

Although a few houses, notably through lack of attractions, are suffering in the low brackets, there is better distribution of business among the town's box-offices than has existed since Radio City came into existence.

The R. C. Music Hall will not come within \$15,000 of the previous week's momentous \$106,700, but RKO Roxy will be about the same at \$55,000. At former, attraction is 'Great Jasper', smaller house holds 'Face in the Sky', as against previous week's 'Amos 'n' Andy' draw at the Hall.

Against these grosses over on Sixth avenue, Broadway's firmness rests mainly with Paramount and Capitol, where holdover shows are competing also better sponsors, but also extends to a couple other houses, notably the Strand and old Roxy.

Most significant of the week, fewer folks will go out of town on such holidays as the previous week's Lincoln's Birthday, on a Monday.

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New York Par will get Earl Carroll's condensed 'Vanities' on stage and, if printed is ready, 'King of the Jungle' (Sherwood). This film attraction will be 'Woman Accused'.

Old Roxy, which dipped into red last week, will swim in black currently at \$90,000. Picture is a British-made, 'The Ghost Train'.

Strand is gauged to get \$20,000 from 'Wax Museum' and may hold a second week.

Instead of continuing with Strand alone, as expected Friday (17), when WB closed down the Winter Garden, circuit is reopening Shubert house today with 'Grand Slam'.

It will be operated by WB for the Shuberts on a percentage basis, but it is understood, will be available to the Shuberts, when and if wanted for a musical show.

Rivoli, Mayfair and Palace are tugging the street, all in the red.

Alolson's 'I'm a Bum', going out of Rivoli tonight (Tuesday) after 13½ days, is a disappointment. Getting 13½ days, is a disappointment. Getting 13½ days, is a disappointment.

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Mary Garden N.S.G. in Home Town; Topaze, 22G; 'Cavalcade,' 9G, Building

Chicago, Feb. 20. 'Topaze' plus a nice vaudeville line-up at the Fair in Chicago to make the last of the RKOsers the leader in the local scramble. That, of course, means a big week for the Chicago's larger capacity and better location must be borne in mind. Mary Garden in her home town isn't drawing much of any thing except her salary from Elmer Upton.

State-Lake landlord found out RKO wasn't kidding when the house went dark Friday night. It's getting to be a habit with the State-Lake which has closed three weeks in less than a year and twice in less than two months. When it will be open, if it will, and under whose auspices, is a matter that nobody knows, or if they do know they aren't telling.

Number of large neighborhood houses under Balaban & Katz management are on a week to week basis and one at least, the Granada, is also under the management of the same company. McKelvey in the city is being lent with a vengeance this year in the opinion of trade observers. Nothing is certain in Chicago now except uncertainty. That can be counted on as at least semi-permanent.

Major theatre with 2,000 seats was thrown into the loop competition about March 15 as a 25c grind. Nobody today would think of meeting the opposition of 2,000 two-bit pews.

Estimates for This Week
Apollo (UBO) (1,500; \$5-11) "Rasputin" (MG), Opening Sunday (19) in dissatisfied Hialeah, advance sale, prophecy enough that the maximum of three weeks expected is a shrewd intra-organizational guess.

Chicago (B&K) (\$3,40; 35-55-75) "Woman Accused" (Par) and stage show. Mary Garden doing poorly here and house won't top \$35,000 by indications. Nancy Carroll-Cary Grant not the type of timber to hold the weight of this kind of show. "Secret of Mme. Blanche" (MG) produced \$27,300.

Erlanger (UBO) (1,318; 45-11-55) "Cavalcade" (WB) and stage show. After opening night, half half of getaway week was slow but from Thursday onward word-of-mouth seemed to be setting a studied pulse-beat. First week at \$9,000 not altogether encouraging but advance sale pickup and attraction conceded a chance.

McVicker's (B&K) (2,284; 35-55) "Parachute Jumper" (WB). House on week-to-week basis. Last week advance word on receipts like-wise. By recent pacing Duo Fairbanks, Jr., opus will be mild at \$6,000. Last week word to handle" (WB) collected \$6,500.

Oriental (B&K) (3,200; 25-55-75) "20,000 Years in Sing Sing" (WB) (Col). House on week-to-week basis start so will bow out with skimpy \$7,500, or less. First week got \$15,000, big.

State-Lake (RKO) (2,533; 40-65-83) "Topaze" (RKO) and vaude. Likely to be the loop leader with a nifty \$22,000 anticipated.

United Artists (B&K) (1,700; 25-55) "Hallelujah, I'm a Bum" (UA). Goes out Tuesday with 'Sign of the Cross' (Par) following. 'Hallelujah' distinct disappointment, averaging only 10 days in all; \$13,000, poor.

Biz So Good in Indpls At Least 2 Holdovers

Indianapolis, Feb. 20. Biz is much better. Apollo is holding over 'State Fair' second week. Circle announces that 'Sign of the Cross' at Indiana last week will play second at Circle next week with 'What! No Beer?'

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-40) "State Fair" (WB). Will get at least \$4,000 in WB second week. Last week it crashed for \$6,000.

Circle (2,600; 25-35) "Wax Museum" (FN). Not so hot at \$3,500. Last week "Secret of Mme. Blanche" (WB) got around \$4,000.

Indiana (Circle) (3,300; 25-40) "King's Vacation" (WB) and stage show. (or WB) on stage. Around \$7,000, fair. Last week 'Sign of the Cross' (Par) around \$9,000, best to date for week.

Loew's Palace (Loew) (2,600; 75-40) "What! No Beer?" (MG). Should get around \$10,000. Last week "Madame Blanche" (MG) around \$6,500.

Lyric (Fourth Ave.) (2,600; 25-40) "Smoke Lightning" (Fox). Raynor Lauder unit on stage. Stage show around \$5,500. Last week "Unwritten Law" (Maj) and stage show got \$9,000.

Local Operation's Good Effects Seen in Tacoma

Tacoma, Feb. 20. The 'Kid' surely did his share of making the first week of the old Broadway, now the Music Box, a stand-out. But other things helped, too. Giving the folks what they want (try and do it!), brightening the place up a bit, giving that touch of indie ownership, combined with the fact that the name John Hamrick is favorably known in the burg, where a band of the Blue Moose for many years, can also be given some credit. Remaining weeks will tell the story, but the start off was auspicious. There was a first click of \$4,500, with lines the first two days following opening under new ownership.

Good grosses continue to be reported by the Jensen-own Herberg house, the Roxey. Just three first-run major houses now for Tacoma finds more patrons for the fewer seats. Rialto dark and back on owner's hands.

Estimates for This Week
Music Box (Hamrick) (1,400; 25) "Good Guy" (WB) and stage show. Four days, then 'King's Vacation' (WB) four days. Looks \$5,000 for the eight; probably less. Last week was \$4,500. (WB) (Col) (1,400; 25) "Bitter Tea" (Col) last half, for solid \$4,200.

Roxey (Jensen-own Herberg) (1,300; 15-20) "State Trooper" (Col) and "Vamp" (WB) (WB) (Col) (1,300; 15-20) "Lucky Larrigan" (Mono), double bill, last half. Good for \$4,500. Last week "False Faces" (WB), "So This is War" (WB) (Col) (1,300; 15-20) "Bitter Tea" (Col) last half, for solid \$4,200.

Blue Moose (Hamrick) (650; 15-25) "Entrance" (WB) (Col) (1,300; 15-25) "Bitter Tea" (Col) last half, for solid \$4,200.

State-Lake (RKO) (2,533; 40-65-83) "Topaze" (RKO) and vaude. Likely to be the loop leader with a nifty \$22,000 anticipated.

United Artists (B&K) (1,700; 25-55) "Hallelujah, I'm a Bum" (UA). Goes out Tuesday with 'Sign of the Cross' (Par) following. 'Hallelujah' distinct disappointment, averaging only 10 days in all; \$13,000, poor.

Loew's Palace (Loew) (2,600; 75-40) "What! No Beer?" (MG). Should get around \$10,000. Last week "Madame Blanche" (MG) around \$6,500.

Lyric (Fourth Ave.) (2,600; 25-40) "Smoke Lightning" (Fox). Raynor Lauder unit on stage. Stage show around \$5,500. Last week "Unwritten Law" (Maj) and stage show got \$9,000.

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N. O.'s Early Mardi Gras Revelers of Little Help

New Orleans, Feb. 20. Advent of Mardi Gras occurring next Tuesday (23) has already brought in a sprinkling of visitors who, however, are not helping much for current week.

Saenger (WB) the Liberty serial "Woman Accused" to profitable advantage, but the Orpheum's showing little in sponsoring John Barrymore "Topaze". Loew's State is being vaudeilied by "Wax Museum". Others so-so.

Estimates for This Week
Saenger (WB) (2,500; 40-65-83) "Woman Accused" (WB) and stage show. Safe for about \$10,000. Last week "Madame Blanche" (MG), ditto, nice.

Loew's State (3,218; 60) "Mystery of Wax Museum" (WB), and F & M unit. Very light and will only gross \$8,000. Last week "Entrance" (WB) got profitable \$11,000.

Orpheum (RKO) (2,400; 60) "Topaze" (RKO) and vaude headed by Alice Joyce. \$8,000 anticipated.

Last week "Penguin Pool" (RKO) was secondary to Olsen and Johnson and their troupe who sent gross to \$11,000.

Tudor (800; 35) "She Done Him Wrong" (Par). Mae West vehicle moved over from Saenger in its second week. Last week \$10,000. Last week here in its second week went above fine \$3,000.

St. Charles (1,800; 25) "Deception" (WB) and stage show. Last week double bill "Stranger in Town" at matinees and "Virtue" (Col) at night; got fine \$2,000.

DENVER BOASTS SOME NICE BIZ

Denver, Feb. 20. With perfect weather for this time of year all first runners and Tablor Grand house with stage show are doing better than previous week and most of them building better than last. Denver going okay for 'Sign of the Cross'. Film is causing lot of argument around town and doing the house a world of good.

Fred Schmitt and orchestra holding even with opening week at Orpheum and 'King's Vacation' is attracting good crowds. Saturday broadcast of orchestra is good advertising for house and producing results.

Denham is down considerably from stage show, but still they have nothing to complain about in face of competition; 25c top has kept this country steady to strong since opening.

Rialto and Paramount on split weeks, but are up some from last, but not by much. The difference may be more than now apparent. 'Cavalcade' being road show at Aladdin's last week.

First week; film scheduled to stick two weeks. Critics took opposite viewpoints. Loudon Kelly, Natchez, was strong. Fred Speers of 'Post' raved. The 'Post' carried most of the advertising.

The Tablor Grand with 25c top for last week. The house is continuing to pack house on second week, and policy will continue in defining the week. Last week, doing \$5,500 for the week.

Estimates for This Week
Denham (Hellborn) (1,700; 15-25) "Unholy Love" (Allied). Off but could be worse at \$3,100. Last week \$2,400. Last week \$2,400.

The 25c top is proving popular and holding crowds.

Denver (Public) (2,500; 25-35-40) "Sign of the Cross" (Par). A leading \$5,000 in view. Last week "Son-Daughter" (MG) finished with net \$3,500.

Orpheum (RKO-Huffman) (2,600; 25-30-35-40) "King's Vacation" (WB), Fred Schmitt and orchestra. Natchez, was strong. Fred Speers of 'Post' raved. The 'Post' carried most of the advertising.

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'CROSS,' 'FAIR,' STAND OUT SMARTLY IN PROV.

Providence, Feb. 20. Picture houses are out front this week with swell product packing terrific walk. This stanza will be the first in many weeks that picture houses are not playing second fiddle to the spots with vaudeville and pictures.

Stage fare is exceptionally good but 'Sign of the Cross' and 'State Fair' are proving too much for live entertainment, and there is a noticeable reaction at the three vaude houses.

Tallulah Bankhead's here for three days at the Carlton in her new play, 'Forsaking All Others,' and while state has following here, picture houses expect to smother this opposish, too.

Thursday night 'Cavalcade' moves into the Carlton for 10 days, but there is little likelihood that opening night will have following here. Last is last day of the week for picture spots, and the stands will be quite full by that time.

'Sign of the Cross' is putting the Paramount back in the big money this week, and house anticipates a sensational gross of at least \$10,000 at 40c top. 'State Fair' on double bill will be close behind.

Loew's State, the only other big picture, is to be in the thick of the tail end of things this week with 'What! No Beer?' even though Jimmie Durante means something here.

Biz is pretty well distributed between the town's two major combos and the Tablor Grand. Both have fine stage fare, but the three isn't sufficient for the theatre. The new one of the biggest figures yet into that state fair.

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BALTO BOOMS 'EXCEPT BUN'

Baltimore, Feb. 20. Weather is all right again and in most spots along the white light sector that means business is all right again. Some outstanding socks are in order this week, and there is one outstanding disappointment.

That's the biggest news of the current season, as local showmen are trying to figure out Al Jolson's 'Hallelujah, I'm a Bum' taking such a terrific brodie at the mammoth Stanley. At a house which has been running along into fine grosses lately, this picture is nosediving currently to something like \$9,000, a brutal figure. Opening day was a horrible disappointment because the Loew crowd here really went out and exploited this one, apparently excepting ripe returns. Other flicks, not so well ballyhooed, clicked off on the start of a high-low week.

For instance, [there's] 'Topaze' at the Hippodrome, which drew rawe rations from the press, and which is pounding away to a great mark, once more killing the axiom that a picture should be a week in the Hippodrome caters to a cheap mob. The house has cleaned up consistently, and should be a week in the 'Bill of Divorcement', 'Animal Kingdom' and is going to repeat this week.

On the other side, 'What! No Beer?' is a distinctly hearty and happy surprise at the Century, where it is galloping away to the top of the list. The new one of the biggest figures yet into that state fair.

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cover Man' (Par) and vaudeville.
Should get \$14,000. Last week
(Continued on page 12)

Pommer in N.Y. for Fox Conference, May Become Foreign Chief for Fox

Eric Pommer is due to arrive in New York today (22) for a conference with Sidney Kent on foreign production. With him on the boat are his wife, Claire Dux, Andre Daven, Fox's French producer, and Paul Martin, German director for Lillian Harvey. Still some inquiry about just what the Fox-Pommer status is but no longer denied that the German will join Fox in the fall when his Ufa paper is worked out.

Taken pretty much for granted in inside circles that Pommer will become the Fox production chief in Europe, rather than being to the coast. Fact that Andre Daven is with him for this conference would seem to strengthen this theory, although Clayton Sheehan, Fox's foreign head, is not here currently, being in Europe on a trip.

Pommer has a leave of absence from Ufa for the purpose of the present conference, with Fox attempting to keep him here as secret insofar as possible.

Martin will not linger in New York, going right to the coast to begin work on the Harvey picture. He has selected her films in Germany for Ufa.

'M' Sold for U. S.

Joe Plunkett and Walter Reade have bought 'M,' the German murder thriller for the United States. English dialog version, made in London, not likely to be used over here.

Fox Situation

(Continued from page 5)

stated to have been favorable to operate the Poll chain. The receivership that followed for Fox a few England look, have been an idea to forestall this. Sam Spring, New York attorney, was proposed as receiver through Attorney Brill acting for the petitioners. Fox Theatres, it is claimed, Lou Sagall, formerly affiliated with Poli also is in the affair from report.

Curious Over Spring

The court, however, selected Attorney Spillacy of New York, and a local political factor to be co-receiver with Spring. Presently attorneys for the bondholders are looking into the whole matter. The big query is how come Spring into it.

All of which throws interest back as to where Si Fabian and Sam Katz stand in this situation with the possibility Harry Arthur may become disgusted and flag the whole thing. Spring as a lawyer has been mentioned in reports connecting him with Katz, and also Fabian. Katz is being pushed by about the Poli thing and a deal was almost set with Fabian.

Fabian and Skouras are presently sitting in on the regular Fox Theatre receivership with reports about him being that he might figure in any kind of reorganization which may come of Fox Theatres, most of whose theatres are being operated by Skouras Bros who are affiliated with Fox Film. The parties have never been over friendly.

Meantime another figure to enter the Poli picture is J. E. Hagan, owner of the Century circuit of nabe houses around Brooklyn and on Long Island. None know his exact connection. Apparently none has considered 'M' as a very substantial interest as owner of first lien bonds on the Poli circuit amounting to \$10,000,000. Around \$30,000,000 is held by Halsey, Stuart through various countries. These two interests are stated to be communally concerned in the entire matter.

A petition to foreclose on the Poli circuit is pending being pushed by Poli himself. Poli's lien on the circuit is subject to prior payment of something like \$300,000 in taxes. Rest of his interests is clear.

It is the claim of Fox Theatres that it has a \$4,000,000 interest in Fox New England. Contention of opposing interests is that this interest is only theoretical.

Brill, the attorney for Fox Theatres in the Fox New England receivership, formerly acted for Harry Arthur, when the latter was general manager of Fox Theatres.

Going Places

(Continued from page 12)

house is quite pleased by her precise adagio fearlessness.

Watch Your Pyjamas

Dorothy Wilson is the second young woman this week to go fearfully fetching in borrowed men's pyjamas. The largest size pyjamas the rule is, the more utterly devastating their effect. Men's pyjamas, big ones, are taking the place of cunning little back kicks for lacy string sheer window-sees in picture ingenuities. It's beginning to look bad for the supply of masculine pyjamas in any household that harbors a girl who learns her tricks from pictures. 'Lucky Devil' isn't doing the nightgown industry a bit of good.

Miss Wilson looks like a thoroughly sensible girl, yet here she is putting on a softie raid on male preserves. From her general level-headed style, no one would suspect that she would be a party to any such quaintness. When young ladies like Miss Wilson are in, the situation becomes serious indeed. She is so calm in every other respect. She is so brave about the baby, so uncomplaining when her husband's picture stunt man, can't find a job. She's so likeable otherwise.

Too Much Tossing

The famous Roxette gondola creeps out on the Muxie stage this week, and for the very best of reasons. The stage show says of itself 'In Old Venice'; that's all the Roxettes need to hear.

The gondola, on a shimmering green and gold carpetiller if you haven't read the program, is made of shiny shaded green satin. In what it comes apart is it apparent that it's a rule of gold tactics leads hiding behind green wing sleeves. Straightway then the Roxettes dash into a smart, wholehearted routine. They're feeling like a pair of satin shoes and quite right, for earlier in the show they'd glorified the deathless Rose Marie Totem Pole dance with a performance of such magnitude yet perfect precision that they're apt to start it up all over again.

'In Old Venice' has, beside the Roxette gondola, Patricia Bowman, and a pink and pale grey dove ball, a six pairs of adagio dancers at once. Six pairs of adagio dancers, no matter how gifted, are just five pairs too many. It takes every ounce of audience concentration to follow the show on the full Muxie Hall stage. Six pairs, not quite doing the same thing at the same time because adagio posing is so fancy at best, can make an audience just give up. Each of the six pairs is so good, it takes too much out of an audience yearning to be fair and appreciative to all.

Too Sane English Clothes

'The Ghost Train's' English actresses work hard, speak in pleasantly modulated voices, read their lines in accents charming to American ears. They have nice profiles and they act most sincerely.

They also wear meaningless little necklaces, stodgy hats and stuffy clothes. The one night in an English picture, the English actress, the plot limit them to one costume apiece, costumes that do nothing to dispell the legend of the British girl's ineptitude with style. They are in travelling clothes, but they do not excuse their timid lines, their strictly utilitarian coats. Travelling clothes provide a magnificent opportunity for dress, hair, a bit of smart makeup. Ann Todd, Carol Combe, Angela Baddeley, however, don't think so.

Cleely Courtneidge, playing a stock comedy old maid, quite properly swoons in detailed dowdiness, but the others, bright young things, who ride in first class carriages, are meant to be heroines. To American audiences, heroines not only act and talk like heroes, most important, they dress like heroines.

Wising Up on Recording

Hollywood, Feb. 20.

Gerald Sanger, head of British Movietone News, is at the Fox studio to look over the new recording equipment and technique. He will be here for two weeks.

CZECH IMPORTS DROP

Entries From U. S. Off From 472 to 285—French Worst Hit

Prague, Feb. 7. The annual report of film releases in Czechoslovakia for the year 1932 shows entry into the country of only 386 American films as compared to 472 in the year 1931.

From Germany 363 were imported, compared to 469 in 1931. France sent 44 films (112 in 1931).

Czechoslovakia in 1932 produced 274 native films of which number, however, only 28 were of feature length.

CZECHS WANT FRIENDSHIP

Berlin, Feb. 20.

A deputation of Czechoslovak exhibitors visited the American exchange managers in Berlin this week to discuss a compromise of the difference between the American and Czech film-men. U. S. filmers walked out of Czechoslovakia some months back, when the contingent here became too tough and have consistently refused to give in on the matter, with the Hays office and the U. S. government holding the Americans 'pretty solidly' together on the subject.

While the Czechs are here, George Canty, U. S. film trade commissioner here, supposedly on orders from Washington, ran over to Prague to look the situation over on the home ground.

They've been many attempts since about Dec. 15 on the part of the Czechs to force American friendship again, but with the exception of Radio the Americans have presented a solid front, leading to what is believed full capitulation now. Canty's not being here when the Czechs are here, indicates there'll be no immediate deal, because he's pretty generally contacted by Americans before anything is done.

U. A. AFTER ADELPHI AS LONDON SHOWCASE

London, Feb. 20.

United Artists is talking terms for a term lease on the Adelphi theatre. U. A. was using the Dominion for awhile but gave it up and now has no house of its own.

'First U. A. for the Adelphi probably 'Kid From Spain,' though not set. Deal understood to be at the closing stage today (20).

Magnus Headed West

Max Magnus, former Berlin correspondent for 'Variety,' is headed for Hollywood to engage in film production. Magnus is in America to remain permanently and become an American citizen.

He was signed as assistant to E. A. Dupont, but since the latter's uncertain assignments with Universal on the coast, and the likelihood that Dupont will have to return to Germany, Magnus will make another connection.

Two Deals Pending for Multicolor Operation

Hollywood, Feb. 20.

Multicolor producers have tentative deals on with Sol Lesser and Phil Goldstone for the possible taking over of the Howard Hughes laboratory.

If Lesser goes in it would be to operate on a percentage arrangement. Goldstone deal would be for this producer to take the plant outright for operation as a lab, almost entirely for stock exchange purposes. It latter proposition goes through it would halt the proposed erection of a new plant for indie work, proposed by a group allied with Goldstone, and financed by eastern capital.

Pine East on Ads

Hollywood, Feb. 20.

William Pine, in charge of the Fox studio advertising department, left here Friday (17) for New York. He goes for conferences at the home office on advertising for the new product. Expects to be away several weeks.

Ufa to Rule Films Under Hitler With Hugenberg in New Cabinet; See Relaxed Quota, Break for U. S.

PAY BY THE FOOT

Belgian Theatre Charges Children Attending by Height

Brussels, Feb. 10.

The Scala theatre has introduced a system used on the trams in Italy where children are charged half or full fare according to height.

At the theatre entrance is a metre measuring stick and the young folk have to stand up alongside it.

If they are less than a metre, papa smiles and pays half, but if the youngster has grown since last time he was tested, its full rate.

Ch. Sosa for WB

Hollywood, Feb. 20.

Charlotte Sosa, German actress who was let go at Metro last week after being on the lot six months without doing a picture, has been brought by Warners and given a term.

It will not be effective until after the shutdown, meaning Miss Sosa will be off a payroll about two months.

U Rejects 'Blue Army'

Hollywood, Feb. 20.

'The Blue Army,' Italian talker, made by Italy's sponsored studio in Rome, has been rejected by Universal, as a possibility for American release after a remarking, following a screening here.

Studio figured the air scenes, for which the picture was considered, dwelt too much on the Italian air corps.

Metro's Czech Profits

Prague, Feb. 7.

The Czech branch of the Metro-Goldwyn company, Prague, in its annual report showed a profit of 45,592 crowns and declared a dividend of 15-10 crowns.

Ufa paid 4% or 40 crowns in 1932.

South Africa

By H. Hanson

Capetown, Jan. 21.

Kinemas, Ltd., held fifth annual general meeting in Johannesburg to receive and consider balance sheet and accounts for the nine months, ended June 30, 1932, together with reports of directors. No report or information of the meeting was allowed to the press.

Julius Schlegel Returns

Julius, nephew of J. W. Schlegel, has returned after a visit to the States and Europe on business for his uncle.

Silver Out

January 15 saw the last day for British silver as legal tender in South Africa, with every silver coin being carefully scrutinized by the public after that date, and the same treatment by stores, etc.

Metro Leads

M-G-M's 'pale' cinema in Johannesburg is easily doing the business, due to screening good programs. The latest is 'Toll Divers,' with Wallace Berry and Clarke Gable.

Music Dealer Dies

W. Ivan H. Haarburger, head of the leading music and piano stores in Bloemfontein, Orange Free State, died January 19. He was a previous mayor of the town.

Rock's U Unit

Hollywood, Feb. 20.

Under a deal signed with Universal, Joe Rock will have his own producing unit at the studio, with U financing. Production on his first starts on the opening of the plant.

Other unit negotiations at U still pending.

WB's Coast Foreign Titles

Hollywood, Feb. 20.

Warners is superimposing titles here for the French and Portuguese releases of 'Wax Museum.'

Ordinarily this is done in New York, but 'Museum' is being handled here because of the Technicolor features.

Berlin, Feb. 11. New Hitler government is liable to present some strange anomalies for the film industry, with considerable speculation on all sides here as to exactly what will occur. Two things are certain, those being that American filmers will get a break—at least temporarily—and that Ufa will be allowed practically to run things. Despite that, it's a bit hard to realize that those two things can jibe.

Ufa's condition gets a definite up-move through the fact that Alfred Hugenberg, chief stockholder in the picture company, is Minister of Economics in the Hitler cabinet. Naturally means that no other local company can get near the things that Ufa wants for itself.

Ufa currently owns 115 theatres and has a first run release arrangement with about 185 others. No other theatre chain to amount to anything exists in Germany at the moment. Emelka having turned all the theatre properties back, and not likely for any chain to come up as Ufa opposition.

Product Shortage

On the other hand Ufa is badly in need of product. Ufa's production program calls for 26 pictures for the coming year. Company has also contracted on bloc all of Universal's German productions, proposed a 16. That, plus a few Indies that the company may pick up would nowhere near satisfy its theatre needs, which is the reason for more courtesy to the Americans.

Also, Hitler's policy definitely calls for friendliness to America. Hitler has always been careful to play politics in a way to keep pleasant relations with the United States and his program as outlined calls for a continuation and extension of this policy.

All these angles are taken here to mean almost certainly that the Kontingent law, which is up in June again, will definitely be toned down. George Canty, U. S. government representative here, has been working hard on the German government with the Kontingent softening in mind, and local politicians figure that the new Hitler regime will prove his best ally in that cause.

\$5 Charity Premiere

London, Feb. 20.

'Cavalcade' opens here tonight at the Tivoli at \$5 (one guinea) top. It's a charity affair about the highest nick for a film in years. Only two prices on the tickets, the cheaper ones being half a guinea.

'Cavalcade' will continue at the Tivoli on a two-a-day basis for a run.

Hague Cafe-Cinema

The Hague, Feb. 8.

The Astoria Cafe in Amsterdam is going to be transformed into a cafe-cinema, on lines of Cines in Brussels. At the latter place though, filmfans can only watch newswires at this grandhouse open from morning till night. Fans in Amsterdam can get drinks during the screening. Old cafe to stay intact and get a new tearoom as well with new cinema adjoining.

Scheme is a novelty for Holland, though it had been tried out before in The Hague just during morning hours in one of the picture places. It did not catch on. The Amsterdam venture is to be started in the spring, plans are ready and building starting shortly.

Spring by Plane

Morton Spring, Arthur Loew's assistant, will emulate his chief on a trip through Mexico, Central America and the West Indies, by using an airplane for the entire journey. It's the first time in America that Brownsville, Texas, where he'll pick up the plane.

It's a survey that Spring is making for Metro and he'll be gone until about March 15.

MUSIC HALL

New York, Feb. 11. Eighth week of the Music Hall, and the sixth of its presentation policy. It has played to nearly 1,000,000 customers in the first seven weeks, but the theatre is still in the red from an operating angle. That's something to consider when a theatre plays to an estimated average of more than 140,000 customers weekly and still fails to pay.

So far the house has fulfilled every expectation of being a predestined draw of its construction, both outside and in. The 1,000,000 customers prove this. The question is, when will this self-attraction wane? When that happens, and it may happen within the next four weeks, the Music Hall will have reached its second crisis since it opened.

Nothing of this fact is at hand the current week, as the house dips to \$30,000 net. Big figure for any b.o., but for the M. H. it's n.g., because it doesn't show the extent of which indicates again that just color and atmosphere isn't salable as amusement.

Current stage bill is an example. It has color but not amusement. The show is more of a scenic policy to continue, the M. H. must immediately get under way on a vast exploitation campaign to make the show a fixture.

Broadcasting may be the best instrument for this, and what it's hoping for is no on this point may be the answer.

All this is beside the very apparent fact that the Music Hall theater, depending on the success of the show from the screen far. Here are other extreme hazards, principally a show, and a film product which the house faces.

Maybe \$10,000 or more of the \$35, stage budget at the Music Hall is currently being spent on the "March of the Musketeers," the closing number of the current bill, and the "Grand Canal" scene from "In Old Venice" in the final half. That scenic policy is a corker, except of stagecraft.

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Only modern note in the entire show are the tango dances toward the close. Otherwise this simulation of Prim music from the "March of the Musketeers" and "King" can be classed as classical or semi.

One specialty act on the bill is an adagio quartet, which works in phosphorus. Unprogrammed, but looks familiar. Apparently the same which was in the "March of the Musketeers" and the Capitol. This act managed the only little interest in the show.

Otherwise the only outside talent used are three singers, Natalie Bodansky, John Macaulay and John Costello. They sing a tango trio of singers are, their vocalizing is only incidental to the extravagant scenic background in which they perform. So their act is a wasted. Pierce stumbles for reaction, being compelled as he is to sing "O Sole Mio" over the top.

Except for that revolving stage effect and the broad expanse of the presentation as a whole, the number of people employed on the stage, the style of the show continues to be formulaic. In the "March of the Musketeers" and the "King" (RKO), as compared to \$7,000 net for the "March of the Musketeers" and the "King" (RKO) on the screen the week before.

Lincoln's Birthday intervening last week no doubt helped the gross, but there also was a big crowd on the stage, to prove talent really looks to the b.o.

Nothing in the picture end, makers as if the M. H. has decided to depend on its film product almost wholly. With a shortage of product locally, that's the only way to prove that scenic stuff isn't amuse-ment. It's a shame, but the "Musketeers" march is a preferable closing to the Venetian scene just the same. Shan.

FOX, BROOKLYN

New York, Feb. 11. A new policy, paralleling the experiment at the old RKO, has been brought in under the same auspices, looks like repeating its sensational fan response. The idea was evolved by Harry Arthur as consultant to the RKO receiver for that house; in Brooklyn the set-up is slightly different, Arthur taking the house on as an operation of his own on a rental basis from the receiver and moving the two leading elements of the same show across the bridge.

The new show, "The Devil and Just Plain Bill," former the receiver over the presentation as band leader and m.c., and the latter present under the tie-up with the same tooth paste for which he broadcasts on a commercial Columbia period. Five acts are booked in, as supporting attraction, and the show is being put in a neat stage band arrangement backed by the 24 Gae Foster girls.

House was closed suddenly Tuesday afternoon, and the show was revamped by covering over the orchestra pit with an apron, and re-arranging the stage, and the show is being put in a neat stage band arrangement backed by the 24 Gae Foster girls.

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PARAMOUNT, B'KLYN

New York, Feb. 11. Fanchon & Marco's curtailed version of "Sally" is the attraction at the Brooklyn Paramount, with Mary Eaton in to play the name part originally done by Marilyn Miller. Others in the cast are Jack Waldron, T. Roy Barnes, Hal Young, Jack Duffy and Miss Harriet.

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Bad Girl and her Boy Friend are teamed again!

Smart FOX showmanship re-unites this perfect team... loved for their tenderness and playfulness, sincerity and youthful pep. And a story that's a natural. An out-of-luck miss and an A.W.O.L. sailor lad... torn apart by fate and drawn together by love. A rollicking, merry, speedy yarn... with more than its share of heart punch. You're S. R. O. if you date it in... and S. O. L. if you don't.



SAILOR'S LUCK

JAMES DUNN
SALLY EILERS

SAMMY COHEN
VICTOR JORY

Directed by
RAOUL WALSH

One of the
FOX
Cavalcade of Hits

Headed for the money:

HUMANITY

RALPH MORGAN
ALEXANDER KIRKLAND
BOOTS MALLORY
IRENE WARE

AFTER THE BALL

ESTHER RALSTON
Marie Burke
BASIL RATHBONE
Clifford Heatherly
Gaumont-British Production

PLEASURE CRUISE

GENEVIEVE TOBIN
Herbert Mundin
Minna Gombell
ROLAND YOUNG
Frank Atkinson
Ralph Forbes

ZOO IN BUDAPEST

Jesse L. Lasky production
LORETTA YOUNG
O. P. HEGGIE
GENE RAYMOND



EXPLOITATION

By Epes W. Sargent

Incense for 'Son-Daughter'

Walter MacDowell, of Louisville, Mo., arranged with the local representative of a New York importer of oriental goods for 4,000 sample envelopes of incense. The envelopes of incense handled by the firm. These were handed to women patrons in advance of the show. Possibly the stunt cannot be repeated elsewhere, but if any local store has a special batch of incense burners and powder, it might be possible to get an interesting show-case display of burners in the lobby, with a limited number of packages of the smoke producer for prizes for any simple contest.

Independent of the incense MacDowell hooked a local paper to a jigsaw contest by chopping a cut of Helen Hayes. Necessarily this means straight copy, but the puzzle can be made interesting. MacDowell won plenty of space with 75 tickets for prizes.

All Inducements

It used to be that an auto show was an auto show. They ran the cars into the exhibition hall, opened the box office and the show started. The show started. People came to see the cars and were satisfied.

Recent auto show at St. Paul was worked in typical show fashion in competition with the theatres. "Dispatch-Pioneer Press" tied in for special stunts, and the show was in and ballyhooed and all of the local merchants were urged to contribute advertisements to the plot. It would help to draw people to town.

Department stores were induced to put on fashion shows every night was a special of some sort and the band played in the show afternoons and in the evening. The show started at 10 p. m. for dancing until midnight. Not to mention an auto giveaway each night as a door prize.

Plugging Mickey

Hai Horne, of United Artists, has gone for the Mickey Mouse club in a large way. It means a show of work, but it also means money to the exhibitor who carry the cartoons.

As a sample of the idea, Horne sends along the listing for the New York exchange territory, which has 67 Mickey Mouse clubs, all in Fox theatres. On subsequent sheets are listed in order the newspapers carrying the cartoon strip, the manufacturers who are licensed to use the Mickey Mouse designation, naming the product of each and all stores within the territory handling such product. The listing of such producers, with nearly 1,000 stores scattered through the area. Any exhibitor seeking a tieup knows exactly where to go.

Found a New One

Allen Benn, of the Benson, West Philadelphia, seems to have found a new hook-up useful in some sections. Instead of asking the newboys or the insiders, he has turned to his theatre as guests, he sent tickets to all slaters of local Catholic orders, selecting "Prosperity" as the picture most likely to interest them.

Most of the slaters are employed in parochial schools, and their loyalty, and they form countless contacts, so it was good word-of-mouth advertising, not only for the picture, but the picture. The arrangements should be made through some member of that faith to avoid mistakes which might prove embarrassing, but this should be a simple matter.

Something to Keep

Perhaps the most recent and useful book on exploitation ever done was not gotten up for sale. It's an exhibitor help just put out under the title of "Loew's Ballyhoo," and the word forming the excuse for a snappy cover design in the form of the humor magazine. Oscar Doob is given the credit.

With side index tabs for lobby work, street stuff and similar heads, it lists photographically most of the basic stunts. Any manager who had to pay a five spot for the book would be able to get his money back the first week, but there's no price tag on the volume and it's not a plug; it's a public service.

Bridge Angels

Warners' forthcoming "Grand Slam" was made for exploitation, and offers as many angles as a couple has quivers. The show-away can carry a score sheet on the back, tournaments can be arranged for advance of the picture, prizes given by local experts, fancy decks of cards can be promoted for special prizes and stores can be hooked in to special special prizes. The bridge outfits, with cards for the picture.

One manager is even considering running off his tournament in a store window, since he has no theatre space and opens the house too

early to permit the use of the stage. Idea is that contestants will play in the window at specified times with a plate of glass separating the exhibitors from the players. The play will be called by means of a loud speaker, with a local expert dissecting the game as it is played. Only one to be awarded is not to let the impression arise that the picture is for bridge players only. That might restrict the sale, since there are still a few who are not infected with the craze.

Hartford Gags

George Landers tries a new one for the Loew theatre. When air transportation company announced cut in rates for trip to New York, Manager Landers ties in by giving free rides from this city to the metropolis for guests who give best nickname for 'Air Hostess'. Brought good results and award included two tickets to New York. In turn, the winning title being 'Air-ess'.

Allyn-Public ties in with department store distributing 10,000 kisses from Kate Smith to the public. The kisses were handy and enclosed in an envelope giving the picture "Hello Everybody". The stunt created by Manager Louis Schaefer. Captiol theatre gets an excellent break when price slashing works in fine with general sales announcements. The stunt was brought in preaching economy. It may have been a coincidence but sounds like good advice for the advocate of saving on amusements.

Teaser Book Again

Good use of the 'what I know' style of book has been used in preparation for "The Secret of Mrs. Blanche" by a second-run house. The usual four pages with an ad on the back and a title on the front, with "See inside in smaller type." Instead of blank pages inside the book, the book is full of ethical to tell on a lady. Come to the Strand and maybe she'll tell you herself. The dates followed. The book was only only only they were passed from hand to hand in an effort to sting the other fellow. Joe Got Acres and four readers for each piece, which is good advertising.

Makes Ushers Act

Theatre unable to use vaudeville and yet desiring to cater to the demand for something besides the picture has been trying to operate a community sing inside the theatre. The idea is to have a good organizer for a leader. He's a good organizer but not so hot on the coals. Film salesman gave him a tip that has put the idea over in quite a nice way. Singing and dancing, people were afraid to sing out loud because they might be all alone in a bunch of hummers. He suggested putting the singers in the theatre to help sing and to carry the crowd along. Now it's announced as the Singing Ushers and given a regular space in all advertising. More people sing, and sing louder.

L. A. State-Metro Tieup

Metro studio has tied up with Loew's State (Fox-West Coast) on a question of answering questions that run to March 8, with a wide variety of prizes, including a week-end trip to California, a trip through the Metro studio, free portrait sitting by the studio photographer, one six months' and one three months' passes to the Strand, and 100 individual courtesies, and other prizes.

First three questions apply to names of stars in forthcoming M-G productions. The second covers an slogan to replace "More stars than there are in Heaven." It's a strictly closed question, and the first tieup the deluxe State has gone for in the past eight or nine years.

The Italian Idea

There is hardly a shop or store in Milan when attention is drawn to reductions at the theatre and cinema. One series issued by the Carcano theatre, allows the holders to enter with a payment of only five cents in the gallery and ten cents in the pit. Another group is good for the entrance if a box is taken, which means if six people go to the show, they save almost two dollars.

Another stunt adopted by one of the cinemas is that the first three hundred coupons presented will enter free, the house paying the amusement tax. In order to give all a chance, the coupons are distributed open all the morning and the first hundred receive a ticket allowing the holder to return any time of the same day. Both the theatres and cinemas have had full houses since the institution of this method.

Pull the String

New lobby device appeals to the innate desire to work, a novelty in itself. It's an endless belt on two rollers carrying eight stills. Motive power is supplied by the observer, a sign inviting him to 'Pull the string and see another picture.' Cord operates a pawl, which moves a ratchet on the top roller, not unlike the typewriter roller, cord being just long enough to permit one full space to be traveled, thus the square opening in the front of the box just large enough to show one still and its accompanying copy. Probably it will not be good for more than two or three weeks at a time, but it works well while it is current, and it's well to remember that a stunt that goes stale in the lobby might be new if you can find some other location.

Copies Grauman

Small town has taken Sid Grauman's idea of the cement autograph. In the theatre lobby the picture of the inner passageway replastered because of breaks, and in advance arranged to have most of his regular picture press there, against the still not plastered and then trace their autograph in the palm. Finds that it is not only a permanent object of curiosity, but all who signed the unique album bring their out-of-town friends to see.

Paraded Anyhow

Local Loew house managers cooking up own publicity gags during week without exploit man. Best stunt was staging parade for "State Fair" in town where state is not permitted.

Boys got letter from mayor of suburb on one side of town to mayor of town across river. Loaded Fox theatre with a truck and drove through streets with banners flying. It wasn't parade—just going to the city. A few more trucks and if city's main thoroughfares were in line, that was just coincidence.

Other stunt broke Fox traditional

rule against merchandise displays in lobby. New Ford was placed there and local auto company tossed in newspaper ads and six spot announcements on air daily for week ballyhooing "Island of Lost Souls" and new Ford as biggest hits of season.

Beat the Cold

Despite a record cold wave, the Granada theatre has proved that newspaper advertising, low prices and good exploitation can beat the depression. In presenting "The Bitter Tea of General Yeh" Manager Roy Prytz started heavy newspaper advertising almost a week in advance. Ushers and all other members of the house staff donned attractive Chinese costumes as teasers. An artistic lobby display, a big window display opposite the theatre, advance trailer, and various hook-ups made the picture the talk of the town. The picture did just about capacity business during its run at 25 cents for the entire house, making a tidy profit.

Artillery for a Local

Mexico City. Pal's new Mexican show window, presents a most martial aspect. Filled with pieces of field artillery, rifles, pistols and other war-material of a decade or so ago. Explanation: Ballyhoo for "Revolution" (Revolucion) in Mexican talker produced by Aztlan Films and depicting the high spots of the stirring times that prevailed in this land a few years ago, now currently at the Regis.

Kidded the Crisis

Birmingham, Ala. Bill Wolfson, pa. for the southern division RKO, brought out "A Reckless Girl" and "Southern Theatre" house organ with a crack. It was the last edition of the paper, which is being discontinued as an economy move. It contained a catalogue of future pictures, publicity stunts and economy caused by re-circulation.

BEHIND the KEYS

Los Angeles

Two former Fox West Coast district managers have been appointed theatre managers. One at the Fox, becomes manager of Boulevard here, replacing Joe Freeman, and Terry McDaniels replaces H. D. McBride in Spokane.

Los Angeles

U. C. theatre (F-W) at Genoa, reopened after being dark one week. E. C. Gates is the new mgr., replacing W. J. Abercrombie.

Burlington, Vt.

E. R. Hutchinson, pioneer Vermont film man, has taken over the management of the Strong theatre, succeeding John J. Whalen, recently deceased.

Bronx, N. Y.

M-hose theatre closed by Moe Glick for repairs until such time as business picks up.

Toledo

Bud Silverman, manager of the Vita Temple raved by fire last week, has taken over the Granada, where second run double features will be continued. Howard Feigley will be house manager.

Kenneth, formerly assistant to Jack O'Connell at Vita Temple and Avalon, has taken over the Hollywood (nabe) house. Benson will change the name to the Alan.

Washington

Lou Brown, local fox, is back again as local Loew exploiter. Replaces Eddie Gilmore, who will manage New Loew's Grand, Atlanta.

Dowa, Ia.

Harry Huddleston has closed the Amuzu and will make his home in Des Moines.

Anita, Ia.

Rialto, owned and operated by W. F. Budd, closed by fire. Will rebuild.

Hartford, Conn.

Al Trainor on road. "Cavalcade." George Capewell replaced by Edward Fogarty at Capitol art department. Bobby Hart now manager of Palace. Victor Paloma assistant at Allyn. Nat Greenwood new addition for State, Manchester.

Los Angeles

Managerial shifts in Fox-West Coast Midwest division include H. D. Ulrich replaces John W. Creamer at Fox, Salina, Kansas. Creamer replaces T. S. Wilson at the Waldo, Kansas City, with Wilson going to

Auctions Pull

Cleveland. Auction theatrical notices are old stuff, but Bill Smith of the Garden has revamped the stunt with sell-off of goods by having auction money printed as a giveaway for merchants co-operating with him. The goods are a steal, for store owners who contribute merchandise to theatre's auction get juicy exploitation through artificial green-backs they give away with every purchase over 50 cents. Grown-ups as well as kids going strong in race for largest collection of "Auction Bucks" used in pay-off after auctioning. Merchandise sold on theatre's stage Saturday night, with Manager Smith as auctioneer, ran up to some unusual high bidding on opening night before a record large crowd. Coal, hats, suits, shoes and even marbles on auction list made stunt worth while to customers.

Helping 'Drive'

Ben Stephens, who is handling the war picture "The Big Drive," reports a number of instances in which local men have spotted themselves in the picture. Stephens has helped toward a big clean-up. Where personal identification is impossible, location for the regiment of the local men, generally sufficient to heat up the town. Down in Nashville Edwin Adler, of the theatre, for 2,000 feet of Legion men and 300 to women's clubs on the anti-war angle. A special salute was held for the men and others of importance and a good angle was a tie-up with a local taxi, for the transportation of 18 soldiers, which was the last. General exploitation was a bombing squadron dropping throw-aways.

Biggest Jig

J. D. Frouzi, of the Strand, New Amsterdam, N. Y., made a cleanup on "Animal Kingdom" with a home front puzzle. The puzzle was made from one of the 24-sets, using only the portion containing the back of the head.

After cutting this was reassembled and set into the window of a local theatre. The puzzle was the closest estimate of the number of pieces used, prizes being awarded the opening night of the feature.

Only one of the 2,000 sheet, old compo board being used for mounting. Labor was not counted in as those employed had to be doing something, and the compo board was all previously used material. It drew like a circus, and it's good—once for any picture.

Joe Weil's Note

Joe Weil, of Universal, has dug up a how-to-do-for "Thriving City" a manila envelope in wet time. It's a large "Censored" across the face. Inside is a note, ostensibly from the censor, stating it is pretty well censored with big black blotches which make for an attractive picture. The hold-up is pretty good.

Gag is so simple that Weil is not planning to issue it as an accessory but to supply mats and let the exhibitor use it. The idea is to get the fellow can afford to get them out.

Campaigning 'Maedchen'

Practically the first adequate American-style press book ever gotten out for a foreign language film comes from Krinsky & Cochran for "Maedchen in Uniform," prepared by Jean Desmoyne.

It follows closely the American idea, but is a little shy on variety of the picture. The preparation of this is four-square with the product of the major companies. Probably it will be some time before a book of this kind is prepared, but anyhow it's a starter.

Cooking School Again

The Paramount theatre made what was a new gesture in community service here by sponsoring a free cooking school idea. Dates for four days starting Feb. 21. Free admission with the school to be held from morning 9 to 11. The charge of Dorothy Cooley, Iowa state grad, and well known in this section. Merchants co-operating with the theatre, with nationally advertised brands to be plugged.

Going South

Charlot of Marcus Superbus used in the production of DeMille's "Sign of the Cross," has been sent to Australia and the picture will be shown in the picture down under. The drive the buggy overland from Sydney to Melbourne, about 500 miles, with a record of 100 soldiers. Costumes are from a shipment of the originals. Other stunts have been sent.

(Continued on page 19)

SHE DONE HIM WRONG ♦ ♦ ♦ IN THESE KEY SPOTS!

NEW YORK—CHICAGO NEW ORLEANS

held over a second week—building daily
—will equal boomtime grosses!

LOS ANGELES

without a stage show doubled average
weekly gross with stage shows!

HOUSTON ROCHESTER

normal week's business in three days!

BOSTON—DETROIT SPRINGFIELD

in uproar. Doubling and tripling normal
grosses!

THE WHOLE COUNTRY IS GOING "WEST!"

MAE WEST

in *She Done
Him Wrong*

WITH
CARY GRANT
OWEN MOORE
NOAH BEERY
GILBERT ROLAND
A Paramount Picture

MR.
LOW
GROSS



RKO Receiver's Report Sets Out Several Financial Transactions

It is indicated in the receiver's report filed for RKO with Federal Judge Bondy at a hearing held Friday (17) that \$70,515,497, or 92% of the company's total assets according to the receiver, is pledged to RCA and Chemical. The latter, through its subsidiary the Commercial Investment Trust.

The unpledged assets amount to \$6,589,809. Of this amount, \$125,722 in notes and accounts receivable.

RCA also owns approximately 60% of the total issued common stock of RKO, or around 1,550,000 shares of \$155,765 shares of common outstanding. The remainder is held by around 30,000 stockholders. The assets of the company consist principally of accounts, notes and mortgages receivable from and investments in capital stocks of subsidiary and affiliated companies. The aggregate book value of same is stated at \$72,245,544. Pending assets amounting to \$3,175,250 consist of cash, unpaid subscriptions of debentures, improvements and equipment on leased properties, pending and accounts receivable, deposits on leases and deferred charges.

The issues for which RCA and Chemical hold debentures for which 92% of the company's assets are written over as security, comprise RKO's 6% gold notes; the secured and 10-year sinking fund gold debentures. These three issues amounting to \$19,239,007.62 comprise the 10-year sinking fund gold debentures. These three issues amounting to \$19,239,007.62 comprise the 10-year sinking fund gold debentures. These three issues amounting to \$19,239,007.62 comprise the 10-year sinking fund gold debentures.

An extension was had on \$113,500 principal amount of these notes, and which was secured equally with the 10-year gold debentures through a collateral held by Chemical Bank as trustee. The 6% secured gold notes, likewise secured by collateral held by Chemical Bank, are due on January 1, 1934, and monthly thereafter, and to including January 1, 1935. In the amount of \$1,825,208.76. These notes are due on January 1, 1934, and monthly thereafter, and to including January 1, 1935. In the amount of \$1,825,208.76. These notes are due on January 1, 1934, and monthly thereafter, and to including January 1, 1935. In the amount of \$1,825,208.76.

The extensions on these secured notes on July 1, 1934, were obtained by the payment of \$2,465,122.25 on January 26. This was in addition to \$200,000 paid on January 26. The 10-year 6% sinking fund gold debentures amount to \$11,900,000 and are due December 1, 1934. These debentures, which are secured by a second lien on the collateral which are pledged to Chemical Bank, are due on January 26 for the payment of the 6% secured gold notes.

RCA owns approximately 85% of the sinking fund debentures.

In Default
The company is in default on the sinking fund debentures and 6% gold notes for nonpayment of installment of principal and interest as was due January 26, 1934. These debentures and the 6% secured gold notes was made available to RKO by Chemical Bank in consideration for the payment of the 6% secured gold notes. This was under an agreement reached on January 26 between all the parties.

This payment is one which RKO applied on behalf of itself on the 6% secured gold notes representing Chemical's original loan to RKO. On RCA's behalf the payment represented the balance of the amount due from RCA to RKO under its subscriptions to stock and debentures. The \$11,900,000 of 10-year 6% sinking fund gold debentures, in accordance with RCA's underwriting agreement on this issue entered into November 1, 1931.

By this agreement of Nov. 1, 1931, RCA agreed to purchase so much of the issue of 1,740,000 shares of common stock and \$11,000,000 principal amount of the 10-year gold debentures, as should be required by RKO stockholders, other than RCA, or their assignees. It was stipulated that the amounts received by RKO from the sale of \$600,000 should be applied only to the payment of RKO's 6% secured gold notes. The agreement of Nov. 1, 1931, provided that the amounts received by RKO from the sale of \$600,000 should be applied only to the payment of RKO's 6% secured gold notes.

Under the indenture securing the debentures, Chemical, as trustee, holds the right to mature all notes unpaid in the event of default. The agreement of Nov. 1, 1931, provided that the amounts received by RKO from the sale of \$600,000 should be applied only to the payment of RKO's 6% secured gold notes.

Halving History

Hollywood, Feb. 20. Two scenario writers were discussing the writing of a story built around Napoleon's escape from Elba and the result, 10 days' war.

"What the supervisor would only cut the shooting schedule and call it '50 Days'."

Industry Relents, But Figures Pic Will Pacify Chi

Hollywood, Feb. 20.

Although cold at first in the matter of contributing anything to the Chicago World's Fair, picture industry, at the behest of the Hays organization, will hold a meeting here next week to formulate plans for the production of a feature showing the inside workings of the studios. Feature will be exhibited at the fair.

Each studio will contribute stars and directors for its individual share in the picture, although all studios will have some sort of representation in the feature.

Idly will be considered the mechanical workings of picture production to satisfy the fair visitors without tipping off too much. Hays organization will take the responsibility of the picture's production.

With the feature completed, picture industry will forget the fair, figuring that the film should take care of Hollywood's contribution. Originally, fair asked the various production companies to equip exhibits of their own and send stars to Chicago to make personal appearances during the display.

Exploitation

(Continued from page 17)

for use in Australia, New Zealand and the far east. Somewhat similar to the distribution of properties to the distributors of the Zen Commandments.

Accessory Build-up

Current jigsaw craze is helping Radio exchange here to build up accessories for its puzzle. The puzzle framed for its forthcoming release, "King Kong." Jigsaw, in 150 pieces, is approximately two feet high by one foot wide and retails at a dime. Dozens of exhibits have already been bought, in anticipation of early play dates and figure to distribute the puzzles as door prizes. Also, numerous persons noting the window display of the puzzles have been induced to buy, saving a nickel or a dime on the regular jigsaw on sale locally.

More Frames

Those neon tubed window frames for theatres are getting promiscuous. Those put out for the old RKO and many which were converted to private use when the theatre went pop price, now have a rival in public use. A set put out for the Fox Brooklyn.

Latter are less ornamental and lack the electric clock feature. More of wood instead of metal, but the same idea of the weekly change of card (with tickets) for a weekly reward.

Didn't Save It

Minneapolis. Lyric theatre newspaper ads for "Luxury Line" played up Zita Johnson as "Zita Johnson," probably making bid for Swedish patronage. However, flopped and was pulled two days ahead of schedule.

Worthwhile Prize

Chicago. Warner Brothers' junket in connection with "42nd Street" will stop over in Chicago to make a personal appearance at the Aviation theatre, Feb. 23. Working up to that event Warner's Chicago publicity staff has

conducted a tie-up with the Daily Times, the culmination of which will be the showing of the "best doubles" of Loretta Young, Bebe Daniels, Ginger Rogers, Ruby Keeler and Bette Davis.

Flve stars will get trips to Washington, D. C., on the special train to attend the inauguration.

Jigged 'Conquerors'

Easton, Pa. The Rialto theatre in Allentown and the Allentown Morning Call, largest daily in that city, jointly conducted a jigsaw puzzle contest. The puzzle was on the court house plaza. A large crowd saw the finals and the picture was assembled showed a scene from "The Conquerors," the attraction being shown at the time at the Rialto. Passes were given the winners and considerable interest was created in the picture, which received a lot of free publicity.

Phoenix. Wayne Dallard, manager of the Fox Phoenix, exploited "State Fair" by unusually heavy ad copy, banners and signs across the main streets and the installation of three carnival booths in front of house. "Booths" had an additional appeal that there are 10 pictures of Jones in the series, with kids and animals. Winners got theatre tickets as prize.

Calope mounted on truck and driven through city streets amidst a jumble of circus or fair music also attracted attention to the Fox picture.

Jones and Undies

Columbia has effected a tie-up with an underwear company to insert small cards in all articles of underwear which are made in the 10c stores. Each card offers a maverick membership in the Buck Jones series. The cards are an appeal that there are 10 pictures of Jones in the series, with kids and animals. Winners got theatre tickets as prize.

Just what arrangements have been made to turn these youngsters over to the theatre clubs is not known, but it is presumed that the angle has not been overlooked.

Random Photo Plug

Los Angeles. First picture house-newspaper tieup here in years, whereby paper runs daily photo of each week's film on the downtown streets, with the person so picked being entitled to theatre admissions, is running currently in the "Record" with Loew's State (Fox West Coast) on the receiving end of the front page publicity. Photos of the week's photos, and persons photographed are required to call at the newspaper office and identify themselves.

For Rural Trade

House catering to small trade is getting good results from a mail time table sent each week. It is headed "For our suburban patrons." Time table is different from most, in that it does not confine itself to giving the time of the full show only, but indicates each break. Over the top is "If you come" and "you can leave." Starts at six o'clock and runs to the last complete show. Goes out on postcard, with every item of the show listed.

From Backstage

Albany, N. Y. An upstate air feature attracting attention is the Black Stage War. Harry Black' program Thursday nights from the RKO Palace theatre. The feature is given in 15 minutes by Black, manager of the house, acting as announcer. Selections for the broadcast come from the current acts on the vaude bill at the Palace.

Little Interest in Orpheum's Plight

Few Attend Bkpty Hearing—Owes \$13,700,000; Paper Assets, \$22,500,000

Apparently there will be no liquidation of Orpheum circuit. Although Irving Trust is now trustee in bankruptcy for this circuit, reorganization will be mostly along the lines of readjusting existing leases. Where readjustment of theatre situations can't be had, houses will go back to former owners.

Little interest is shown by creditors generally in the Orpheum bankruptcy matter. At the hearing Friday (17) before Referee Oscar Elfrhorn, only around \$350,000 in claims were filed. The circuit is represented in attendance. Of this amount, Keltch-Albee-Orpheum has a claim for \$300,231, and is probably the biggest creditor of Orpheum.

Total unpaid claims amount to \$13,714,707. Assets are around \$22,500,000 on paper.

Warning on Competitive Bidding Up of Studio Salaries Is Sounded As Edwin Loeb Resigns on Coast

And V.P.!

Hollywood, Feb. 20. Motion picture influence has hit the brewing business. By a circular distributed by the Sierra Brewing Co., William Steineman, brewmaster, is listed as "in charge of production."

Asso. Prods.

Unhindered

On Metro Lot

Hollywood, Feb. 20.

Lucien Hubbard, an associate producer at Metro, following his resignation from Warners, has one of the strongest executive contracts on the lot. Under its provisions no one at the studio is permitted to tamper with his stories or film until after the first preview. No one is allowed to see the script except the writer and directors involved until production starts.

This giving of autocratic powers to Hubbard is in line with Louis B. Mayer's stated intention to make Warner Brothers' type of picture, quickly and without the previous rewrites usually in Metro's preparation. Hubbard's first film, "Made on Broadway," reached the cameras 16 days after it was bought from Courtenay Terrett, also a former Warner writer.

Several Warner writers have been put on the pay roll since that studio let go some of its staff in view of an early closing. Peculiarly Hubbard, Terrett, Charles Kenyon and Gene Markey, going over there in the last few weeks, were formerly on the M-G pay roll and let go.

ALL GOLDWYN CREW

TAKING REST TRIPS

Entire Sam Goldwyn organization is leaving Hollywood flat but only Hank Arnold out by request. He was dropped last week.

Goldwyn reached New York Saturday (17) for an indefinite stay, during which he and Arthur Hornblow, Jr., will seek material and talent for the coming production year. Richard Day, Goldwyn's art director, gets in Feb. 27 by boat, while Richard Wallace, director of "Masquerader," arrives in the east Wednesday (22).

Goldwyn's musical director, Alford Newman, left on his way to Los Angeles to Liverpool by boat for a three or four weeks' vacation.

Hollywood, Feb. 20.

If major companies are unsuccessful in persuading Edwin Loeb to return to studio as studio head, his resignation yesterday (20) had been officially accepted, then a successor will be immediately named. Sincere of this statement was a declaration and a warning.

The declaration from producer representatives is that major companies cannot expect to survive and meet salaries inspired by competitive bidding. The warning is to "outsiders"—that if they do succeed in tempting certain stars they will end every avenue of major distribution shut to them.

Even Sam Katz, who is mentioned by the representatives as the strongest potential raider to date, is credited with being coizant of the fact that permanent enemies will be incurred if he attempts to execute plans now associated with him.

Katz is not a member of the Hays Organization, but out with the observation that no Haysians are directly connected with the new raid threatening.

Has long been known by industry representatives, including several who were directly responsible for his appointment, that Loeb has been desirous of resigning his studio post since he was named to that Loeb resents cuts. His original remuneration was in the neighborhood of \$50,000 yearly. What amount this has been reduced is not mentioned, but in the terms of "substantial reduction."

In over the year that Loeb has been in charge, raising has been reduced to such a minimum that it has no occasion to pop up until the appearance of Katz on the coast as an independent. Long prior Loeb indicated his desire to resign in order to concentrate on his own law business in L. A. His law firm is Loeb, Walker & Loeb.

FILM SCRIPTS

IN BOOK FORM

Scripts of motion pictures, in spite of the technical matter that goes into the preparation of a scenario, may be offered on the market in published form. The idea has been broached several times, but with opinion pro and con just yet as to whether the studios should release picture stories as books for the reading public.

The first motion picture to have brought up the possibilities of the publishing market as an offset for the picture business is "Topaze," made by RKO Radio. Script, read by many producers, has been declared as excellent reading, even to the stage business written into it by Ben Hecht for the director.

It was recommended that Radio arrange to publish the script of "Topaze" as written but whether that producer-distributor will make such arrangements or not is uncertain. "Topaze" was added to the play produced on Broadway three seasons back and published in play form.

LINING UP STAFF FOR

WB'S B'KLYN STUDIOS

Casting job and one director's spot are still open at Warners' shorts studio in Brooklyn, which reopened April 2. Studio head Sam Saxe, is lining up its staff.

Script department will have two new names, Cyrus Wood and Cliff Hearn, to specialize in musicals. Holding over are Jack Henley, Glenn Lambert and Dorian Otus. Herman Ruby remains as scenario head.

Planning directorial job is that held down last year by Alf Goulding, who handled the comedies, Roy Mack and Joseph Hanbury will repeat as managers. New move to groom the Broadway production.

FLOREY, MARKSON EAST

Hollywood, Feb. 20. Having purchased "Goodbye Again," Warners has sent Robert Florey and Ben Markson, who will direct and adapt respectively, to New York to groom the Broadway production. Jean Blondell or Bette Davis will split top honors with Warren William. Picture starts in March.

HOW TO ADVERTISE THIS GREAT AUDIENCE PICTURE!

On the basis of our experience with "Sin of Madelon Claudet" we have prepared these copy ads for "The Secret of Madame Blanche." They have proved their value in pre-release test engagements. We recommend them to showmen!



The World-famous METRO-GOLDWYN-MAYER Trade Mark

IF THE M-G-M LION COULD SPEAK!

He would tell you about his newest motion picture "The Secret of Madame Blanche" which is destined to win great fame and to thrill many hearts!

He would tell you that the same studio, Metro-Goldwyn-Mayer, which gave you "The Sin of Madelon Claudet" has again produced a soul-drama of marvelous human feeling, of powerful appeal!

He would tell you that few times in your picture-going life have you witnessed an actress who will move you as Irene Dunne will. He would promise you that her performance, ranging the years from innocent girlhood to experienced maturity, is grander and more glorious than her memorable appearances in "Cimarron" and "Back Street."

If the Metro-Goldwyn-Mayer Lion could talk to you he would say: "Friends, take my sincere advice and see this picture!"

Irene Dunne IN THE SECRET of MADAME BLANCHE

with LIONEL ATWILL—PHILLIPS HOLMES. Screen play by Frances Goodrich and Albert Hackett. From the play "The Lady" by Martin Brown. Directed by CHARLES BRABIN.
EXTRA! LAUREL & HARDY Comedy "Towed in a Hole"

TO THE MOTION PICTURE LOVERS* OF THIS CITY:

Please read this entire message—and believe every word of it! Never have we made an announcement with more sincerity or with more enthusiasm.

We take pride in presenting a truly unusual motion picture—Irene Dunne in "The Secret of Madame Blanche."

A year ago we gave our personal endorsement to Helen Hayes in "The Sin of Madelon Claudet." Today we recommend to you Irene Dunne in "The Secret of Madame Blanche," the story of a remarkable woman—from girlhood to motherhood!

We want you to see Irene Dunne's startling achievement; see the exciting life she portrays, and see how it leaves its stamp upon her. See innocence, first love, temptation, disillusionment, motherhood—every womanly emotion mirrored in her face, her eyes... even her voice changes with the years. All changes—except the beauty of her soul. Men couldn't reach that!

A picture you will FEEL with every breath...we want you to see Irene Dunne in "The Secret of Madame Blanche," with Phillips Holmes, Una Merkel, Lionel Atwill. Presented with the fine feeling and finish of a Metro-Goldwyn-Mayer production.

Manager

*If you are not a regular movie goer, this picture is one you SHOULD see.

P.S.—As relief from the emotional stress of this great picture we are also showing the new LAUREL & HARDY comedy, "Towed in a Hole."

**John Krimsky and
Gifford Cochran**

Present

**The World's Most
Talked-Of Film**



"MAEDCHEN IN UNIFORM"

The CRITICS

and

The BOX-OFFICE

"'Maedchen in Uniform' is the year's ten best pictures rolled into one."

—William Boehnel, *New York World-Telegram*.

"If you haven't seen 'Maedchen' you've missed the greatest film of the year."

—Richard Watts, Jr., *New York Herald Tribune*.

"It's the first entirely original talkie ever made."

—John S. Cohen, Jr., *New York Sun*.

"The film must meet unqualified approval. It is vastly different from the run-of-cargo Hollywood diet."

—Regina Crewe, *New York American*.

"See it! It's the best picture I ever saw!"

—Walter Winchell, *New York Daily Mirror*.

And Chosen as

The BEST Picture of the Year by

New York Times

New York Herald Tribune

New York Sun

New York World-Telegram

Reprinted from "Variety"

January 10, 1933

Philly Feeling Chipper; 'Maedchen' 22G

Fox (3,000; 35-40-75), 'Maedchen in Uniform' (Krimsky) and stage show. Started briskly and should click to \$22,000. Picture recently road-showed at Chestnut and got plenty of attention.

New York, September 27, 1932

Criterion (978; 25-40-83-\$1.10-\$1.65), 'Maedchen in Uniform' (Krimsky). Opened run at \$1.50 top Wednesday (21), doing good business. Around \$10,000 run up first five days.

Brooklyn, January 17, 1933

Fox (4,000; 25-35-50-65), 'Maedchen in Uniform' (Krimsky) and unit. Proving to be a smart booking and should get around \$18,000, great for this house these days.

Newark, January 31, 1933

Terminal (Skouras) (1,900; 15-50), 'Maedchen in Uniform' (Krimsky). Swell opening should lead to great \$8,000. Picture may hold over.

(It DID Hold Over)

20 RECORD-BREAKING WEEKS IN NEW YORK

BOOKED SOLID RKO METROPOLITAN CIRCUIT

NOW BOOKING NATIONALLY

Distributed by
FILMCHOICE, Inc.

**33 WEST 42nd STREET
NEW YORK**

**YOU CAN'T FREEZE THEM
AWAY FROM THIS ONE**



Now warming up:

CHICAGO: Swellest roadshow business in years. Beating this town's \$1.65 hoodoo.

MONTREAL: Packing them in day and night despite prices \$1.00 higher than opposition.

CLEVELAND: Cavalcading them in the good, old S.R.O. manner.

SAN FRANCISCO: Tremendous opening with advance sale leaping by the minute.

— and of course . . .

"LIBERTY" gave it
FOUR STARS!

People stop being sensible when "Cavalcade" comes to town. Instead of hugging the fireplace, they brave the cold and go to the theatre. Merrily the grosses roll up . . . crowds throng to main streets formerly deserted . . . and "Cavalcade" is credited with another miracle.

More FOX pictures with the "Cavalcade" showmanship stamp are on the way . . . your way, if you're smart.

CAVALCADE

A
FOX
ACHIEVEMENT

**PICTURE
of the
GENERATION**

Comparative Grosses for February

(Continued from page 11)

NEW HAVEN

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
PARA-MOUNT (8,000; 25-35-50) High. \$21,000 Low... 5,000	Billon Dollar Scandal Stage Show	Lost Souls \$8,100	Sign of the Cross \$2,000 (Flets. only)	Hello, Everybody \$2,500 (New Low)
PALACE (8,000; 35-40) High. \$20,000 Low... 4,000	Animal Kingdom and Get Married \$8,500	Son Daughter and Second Hand Wife \$4,700	Mummy and Hot Pepper \$7,100	Mms. Blanche and State Trooper \$6,200
SHERMAN (2,000; 35-40) High. \$16,000 Low... 1,500	Frisco Jenny and Parachute \$5,500	Cynara and Death Kiss \$5,300	Employees and Hard Handle \$5,500	20,000 Years and Breach of Promise \$6,900

*Reduced scale.

DETROIT

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
MICHIGAN *(4,045; 15-25-35-50) High. \$53,100 Low... 8,500	Tonight Is Ours Stage Show	Frisco Jenny \$15,100	Hello, Everybody \$8,800 (5 days)	Done Wrong \$24,400
FOX (6,100; 15-25-35-50) High. \$50,000 Low... 8,000	Second Hand Wife Stage Show	Hot Pepper \$25,000	Uptown N.Y. \$24,000	Face in the Sky \$10,900
FISHER (2,000; 15-25-35-40) High. \$37,000 Low... 6,000	Billon Dollar Scandal (6 days)	Silver Dollar \$10,000	Farewell to Arms \$7,000	Lost Souls \$5,600

*Reduced scale.

PHILADELPHIA

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
EARLE (2,000; 35-40) High. \$27,000 Low... 11,500	Fast Lite Vaude	Devils Driving \$16,000	No Orchids \$20,000 "Vanities"	Get Married \$22,000
FOX (8,000; 35-40-70) High. \$41,000 Low... 10,500	Second Hand Wife Stage Show	Hot Pepper \$20,000	Face Sky \$20,000	Dangerously \$19,000
STANLEY (8,000; 35-40-50) High. \$37,000 Low... 4,000	Kid Spain (24 week)	20,000 Years \$15,000	Bitter Tea \$4,000 (3 days)	Interlude \$14,500

*Reduced scale.

BUFFALO

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
BUFFALO (8,000; 25-35-40-50) High. \$42,000 Low... 11,100	Animal Kingdom Stage Show	Lawyer Man \$13,300	Kid from Spain \$11,100 (New Low)	Frisco Jenny \$11,100 (New Low)
HIPPO-DROME (2,000; 35) High. \$22,000 Low... 3,500	Billon Dollar Scandal \$4,400	Silver Dollar \$5,700	Maschinen in Uniform \$5,100	Butterfly and Once in a Lifetime \$5,100
CENTURY (3,400; 25) High. \$21,000 Low... 3,500	Handle Care and Men America \$4,900	Evenings for Sale and Dangerous Game \$6,300	Slightly Married and Robbers' Roost \$11,400	King Murder and Get Married \$5,500
LAFAYETTE (800; 25) High. \$16,000 Low... 5,000	Vanity Street and Deception \$6,500	Bitter Tea \$8,000	Uptown N.Y. and Paradise \$7,300	Trailing Killer and Hypnotized \$5,700

BIRMINGHAM

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
ALABAMA (2,800; 25-35-40) High. \$29,000 Low... 3,500	Savage \$5,000	Interlude \$7,500	Tonight Ours and Silver Dollar (Split week)	Hot Pepper \$6,000
RITZ (1,000; 25) High. \$15,000 Low... 2,000	Goona Goona and Slightly Married \$3,000	Mummy and Unwritten Law \$3,700	No Orchids and Flames \$3,000	Afraid Talk and Get Married \$3,400
EMPIRE (1,100; 25) High. \$12,000 Low... 1,000	Match King \$1,800	Cross \$1,800	False Faces \$1,100	Blessed Event \$1,800
STRAND (800; 25) High. \$5,000 Low... 1,000	Million \$2,000	Flesh \$1,900	Butterfly \$2,100	My Gal \$1,800

*Reduced scale.

WASHINGTON

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
EARLE (2,450; 25-30-40-50) High. \$25,000 Low... 6,000	Billon Scandal Vaude	Employees' Entrance \$17,000	Hard to Handle \$18,000	Ladies Talk and Abbie \$15,500
PALACE (2,800; 15-25-35-50) High. \$29,300 Low... 5,500	No Man \$14,500	Hot Pepper \$12,000	Kid from Spain \$20,500	Kid from Spain \$12,000 (24 week)
COLUMBIA (1,232; 50-41-150) High. \$19,000 Low... 1,100	Red-Haired Alibi \$1,500	Robbers' Roost \$3,100	Rasputin \$11,000 (2-4 days)	Rasputin \$8,500 (10 days)
FOX (8,484; 15-25-35-50) High. \$41,500 Low... 11,000	Flesh \$24,000 Vaude	Tonight Is Ours \$6,000	Son- Daughter \$24,000	Face Sky \$20,000
KEITH'S (8,300; 15-25-35-50) High. \$20,000 Low... 4,600	Bitter Tea \$10,000	Pool Murder \$9,000	Big Drive \$9,000	No Orchids \$5,000

*Reduced scale.

PITTSBURGH

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
STANLEY (8,000; 25-35-50) High. \$48,000 Low... 3,750	Frisco Jenny \$12,000	20,000 Years \$9,000	Hard to Handle \$7,000	Hello, Everybody \$7,500 (New Low)
FULTON (1,700; 15-25-40) High. \$12,000 Low... 1,500	False Faces \$3,300	Hynotized \$2,600	Face Sky \$4,400	Uptown N.Y. \$4,100
PENN (3,300; 25-35-50) High. \$41,000 Low... 7,500	No Man \$9,000	Kid Spain \$18,500	Son Daughter \$10,000	Lost Souls \$10,500

MONTREAL

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
LOEW'S (2,000; 35) High. \$18,000 Low... 7,500	Fu Manchu \$15,000	Silver Dollar \$12,500	Lawyer Man \$14,000	Fast Lite \$12,000
PALACE (2,700; 30) High. \$32,000 Low... 7,000	Interlude (20 week)	Fugitive \$10,500	No Man \$11,500	Lost Souls \$10,000
CAPITOL (2,000; 35) High. \$30,000 Low... 7,000	Rockabye and Trailing Killer \$10,500	Dark House and Maid M \$10,500	Butterfly and Devil's Driving \$11,000	Match King and Flesh \$10,500
PRINCESS (1,800; 35-40) High. \$25,000 Low... 4,500	Kid from Spain \$6,000 (3d week)	Bitter Tea and Deception \$8,000	Leap Year and Love Contrast \$7,000 (British)	No Orchids and Last Man \$6,500
IMPERIAL (1,000; 35) High. \$6,000 Low... 1,200	Fleur D'Oranger and Le Dernier Choe \$2,000 (French)	L'Atlantide \$2,200	L'Infant Martyr and Avee L'Assurance \$1,800	Matador Dorosora \$1,000

*Reduced scale.

BOSTON

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
METRO-POLITAN (2,800; 35-40-50) High. \$65,000 Low... 16,200	Frisco Jenny \$24,500 Stage Show	Tonight Is Ours \$31,000	Hello, Everybody \$17,200	Done Wrong \$16,000
RKO MEMORIAL (6,000; 30-40-50) High. \$41,200 Low... 6,140	No Woman \$16,000 Vaude	Mummy \$16,100	Mary Holmes \$16,100	Child of Manhattan \$17,500
BOSTON (4,000; 25-40-50) High. \$23,000 Low... 4,000	Death Kiss \$2,500 Vaude	Laughter in Hall \$9,700	Air Hostess \$9,400	Lucky Devil \$8,500

MINNEAPOLIS

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
ORPHEUM (2,800; 35) High. \$25,000 Low... 5,000	Goona Goona and False Faces \$12,000	No Orchids \$12,000	Mummy \$7,500	Child of Manhattan \$6,000
STATE (2,500; 35) High. \$26,000 Low... 3,800	Silver Dollar \$7,500	Tonight Is Ours \$8,000	Lost Souls \$8,000	Hello, Everybody \$5,500 (6 days)
LYRIC (3,300; 35) High. \$17,000 Low... 1,200	My Gal \$8,800	Holmes \$3,200	Fast Lite \$4,000	3 on a Match \$2,500

PORTLAND, ORE.

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
B'WAY (2,000; 25-40-50) High. \$21,000 Low... 5,000	Son- Daughter \$8,000	Tonight Is Ours \$6,000	Hot Pepper \$8,000	20,000 Years \$5,500
ORIENTAL (2,000; 25-35-40-50) High. \$24,000 Low... 2,000	13 Women \$5,700	Lawyer Man \$5,300	Get Married \$4,000	Ladies Talk About \$3,000
UNITED ARTISTS (1,000; 25-35-50) High. \$13,000 Low... 2,500	Interlude (2d week)	Silver Dollar \$4,000	Cynara \$4,500	Kid from Spain \$7,000

DENVER

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
DENVER (2,800; 25-35-40-50) High. \$27,700 Low... 5,200	Tonight Is Ours \$6,800	Kid from Spain \$11,500	Interlude \$9,500	Hello, Everybody \$5,200 (6 days)
MOUNT (2,000; 25-40) High. \$22,000 Low... 2,200	Match King and Flesh \$4,200 (Split week)	Flesh and Billon Scandal \$2,400	Evenings For Sale and Big Drive \$2,500	Luxury Liner and Employees' Entrance \$2,500
ORPHEUM (2,600; 25-35-40-50) High. \$20,000 Low... 8,500	Rockabye \$10,500	Mummy \$10,500	Hot Pepper \$10,500	Hard to Handle \$12,500
RIALTO (900; 20-25-40) High. \$4,500 Low... 1,900	Deception and Dark House \$3,500	My Gal and Naked Truth \$2,800	Lawyer Man \$2,750	2d-Hand Wife \$2,750

KANSAS CITY

	Jan. 28	Feb. 4	Feb. 11	Feb. 18
MIDLAND (4,000; 25) High. \$35,000 Low... 6,700	Kid from Spain \$29,000 (25-40-50 to 50c top)	Son- Daughter \$8,900 (25-40-50 to 50c top)	Whistling in the Dark \$12,000	Mme. Blanche \$9,800
NEWMAN (4,000; 25-35-50) High. \$33,000 Low... 4,400	Lost Souls \$7,000	Lawyer Man \$7,800	Tonight Is Ours \$9,000	Hello, Everybody \$5,000 (5 days)
LIBERTY (4,000; 25-35-50) High. \$13,400 Low... 2,000	Vanity Street \$2,800	Afraid Talk and Men of America \$2,500	Fugitive and Passage \$2,000	Conquerors and Obed Law \$2,000 (New Low)

*Reduced scale.

Editor's Daughter

(Continued from page 2)

chest when she was only eight years old. Mary Jane fell divinely in love with a very nice fellow who was a macho by the name of Jack Berry. Her family was very much against her marrying Jack because he was not of her social station. But her love for Jack was enough to overcome this obstacle. The marriage date was for the day following her birthday two weeks away. She was thrilled to death.

The day before her marriage was to be Mary Jane went down to the post office for the mail. As she passed the grocery store a man saw her and asked about her. Mr. Jackson, the man who owned the store, was always ready to give out information. He told this man that she was the daughter of the sheriff and that she was going to be married the next day.

Now this man was a villain in sheep's clothing. He was tall and dark. His hair was parted in the middle of his head and slicked back. He was looking for a girl to give a traveling salesman and had been around quite a lot.

This found out who Mary Jane was he went over to see her old man. He told sheriff Smith that he was a private detective who was sent by the government to inspect the police department. Mr. Smith invited him over to dine with his family because he wanted the man to take back a good report with him.

Mary Jane had seen him as he passed the store that morning and was very much fascinated by his good manners. Of course she was terribly surprised to see him walk up to the door with her father. She flew into her bed room and hid under the bed. At supper when no one was watching he winked at her. Mary Jane was thumped to death. She was not on to the ways of the world. After supper Mary Jane started to help her mother with the dishes but her father said he would do it. She would go in and entertain the gentleman in the living room. Mary Jane was told to death to do this and it was hard for her to keep from showing it.

In the front room when they were alone he told her that she might as well call him by his first name. She didn't know what he meant so she asked him. He told her it was Bob but he wasn't telling the truth but she didn't know that.

Bob asked her to meet him on the corner of the street two blocks away. She promised that she would after her father and mother went to bed about nine thirty.

She pretended to go to bed when her father told her to go and hid out of the house and walked down the street. On the way to the corner she met her father who happened to be out for a walk. He stopped her and asked her where she was going.

"O Jack," she said, "I am going to meet Bob Jenkins."

"But you can't do that," Mary Jane he said. "Bob Jenkins is a villain in sheep's clothing. He isn't a fit companion for a pig. He has a wife and five children. He is a traveling salesman."

Mary Jane had heard about traveling salesman so when she saw what a terrible mistake she had been about to make. She threw her arms around Jack and cried, "O Jack my Hero, I am so glad you saved me from him."

This is how Mary Jane was saved from a terrible mistake. The sequel of this story is that they were married the next day and a few months later a beautiful baby girl came to bless their happy union. They named the baby Friday because it was on a Friday that Jack saved Mary Jane from making her terrible mistake.

THE END

Admissions

(Continued from page 5)

to a half dollar it is still 70 cents compared to the 50-cent top of his own neighborhood house. And then the auto has to be parked downtown.

How the plan can be enforced is also under consideration.

The revised b.o. can get underway this year, it is held. Disruption in the long run will be a big factor in bringing about the change in exhibition, proponents declare.

Attorneys are not in general agreement on the necessary part which distributors would have to play in the fixers. Some question the legality of such a move. Others, more familiar with the Washington routine are positive that there would be no governmental interference—that a price fixing laws do not apply to copyrighted or patented articles.

Stromberg's Extension Hollywood, Feb. 20. Hunt Stromberg receives a two-year contract by Metro as producer. With the company for seven years.

(Continued on page 27)

“... praise can be heaped without blushing ... it doesn't need much courage for a plunge into super-

latives about a picture like “The Great Jasper”. . . Not since the new season began has there been a film so refreshingly off the beaten paths. And if this takes us only ankle-deep into superlatives, let's wade onward and declare it as skillful and delightful a character study as one has yet been able to fashion . . .”
William Boehnel—World-Telegram

“Dix is supremely fine in ‘Jasper.’ This is a simply delightful movie, in which Richard Dix gives the best performance of his career. He never has had a more engaging role, or one he played with greater relish and conviction. . . All the characters are clear and true, exquisitely played by polished performers. The direction is finished. The dialogue is splendid. The production has life, sparkle and tenderness . . . It is the epic of fun-lovers . . . Dix gives the story such loving treatment he is magnificent. Don't miss “The Great Jasper.” It is an exhilarating screen play.”

Bland Johaneson—Daily Mirror

“In “The Great Jasper” at the

Radio City Music Hall this week, Richard Dix has the best role of his career . . . “The Great Jasper” is far and refreshingly removed from the conventional in movie plots . . . the picture is decidedly superior entertainment . . .”

Rose Felswick—N. Y. Eve. Journal

“Credit Richard Dix with one

more splendid performance. We found his Jasper Horn irresistible . . . The picture has a strong punchy fade-out—a fitting climax for an all-through absorbing production which should certainly please movie audiences. It's decidedly worth while seeing and hearing.”—*Daily News*

“Dix is excellent in the role, the

best he has had since “Cimarron,” and, in the part of Madame Talma, Miss Edna May Oliver is, as usual, entirely grand.” *Richard Watts, Jr.—N. Y. Herald Tribune*



R I C H A R D
DIX

“THE GREAT JASPER”

with
WERA ENGELS.. EDNA MAY OLIVER
FROM THE NOVEL BY FULTON OURSLER
DIRECTED BY J. WALTER RUBEN
DAVID O. SELZNICK, EXECUTIVE PRODUCER

... and look what's coming right away ...

JOHN BARRYMORE in “Topaze”... **LIONEL BARRYMORE** in “Sweepings”... “Christopher Strong” with **KATHARINE HEPBURN**... **CONSTANCE BENNETT** in “Our Betters” **AND THE BOX OFFICE GIANT “KING KONG”**....

Comparative Grosses for February

(Continued from page 25)

LOUISVILLE

Jan. 28	Feb. 4	Feb. 11	Feb. 18
LOEW'S (8,400; 25-35-50) High, \$28,000 Low, 3,000	Son-Daughter \$7,500	Kid from Spain \$11,000	Whistling in the Dark \$5,500
STRAND (1,700; 25-35-50) High, \$12,500 Low, 1,400	Fugitive \$5,800	Hot Pepper \$5,000	Tonight Is Ours \$4,500
BROWN (2,700; 25-35-50) High, \$16,000 Low, 1,900	Billion Scandal \$7,700	Match King \$5,500	Lawyer Man \$7,800
BROWN (2,000; 25-35-40) High, \$14,000 Low, 1,200	Man Against Woman \$2,200	Animal Kingdom \$3,000	Bitter Tea \$2,000
ALAMO (900; 15-25-40) High, \$11,800 Low, 1,300	Butterfly \$1,700	Trailing Killer \$2,400	Mysterious \$2,400

SAN FRANCISCO

Jan. 28	Feb. 4	Feb. 11	Feb. 18
WARFIELD (2,700; 25-35-50) High, \$48,000 Low, 8,200	Fu Manchu \$15,500	Hot Pepper \$22,500	2d Hand Wife \$17,000
PARAMOUNT (2,700; 25-35-50) High, \$38,000 Low, 5,000	Frisco Jenny \$18,000	Son-Daughter \$12,500	Lost Souls \$15,000
GOLDEN GATE (2,844; 25-35-50) High, \$19,000 Low, 7,000	20,000 Years \$14,500	No Woman \$13,000	Match King \$13,800

TACOMA

Jan. 28	Feb. 4	Feb. 11	Feb. 18
RIALTO (1,300; 15-25-35) High, \$5,000 Low, 1,000	Devil's Driving \$5,000	Lost Souls \$5,000	No Woman \$5,000
BLUE (500; 15-25) High, \$8,000 Low, 1,200	Frisco Jenny \$2,100	Match King \$2,100	20,000 Years \$2,000
BROADWAY (1,400; 25) High, \$7,500 Low, 1,000	No Orchids \$5,000	No Man and Billie \$2,200	Butterfly \$2,400

CINCINNATI

Jan. 28	Feb. 4	Feb. 11	Feb. 18
ALBEE (3,300; 25-35) High, \$33,000 Low, 8,000	Naked Truth \$28,000	Hot Pepper \$11,300	Holla, Everybody \$10,500
PALACE (2,000; 30-35) High, \$28,100 Low, 6,800	Interlude \$14,400	Kid from Spain \$23,800	Lost Souls \$11,300
KEITH'S (1,500; 25-35) High, \$22,000 Low, 4,000	Frisco Jenny \$7,800	Parachute Jumper \$4,000	Hard to Handle \$4,700
LYRIC (1,250; 30-35) High, \$23,900 Low, 4,100	20,000 Years \$5,800	No Woman \$5,400	Butterfly \$7,500

PROVIDENCE

Jan. 28	Feb. 4	Feb. 11	Feb. 18
STATE (3,700; 15-25) High, \$28,000 Low, 2,500	Kid from Spain \$17,400	Whistling in the Dark \$5,500	Big Drive \$5,200
ALBEE (1,000; 15-25) High, \$20,000 Low, 3,000	No Woman \$10,500	Mummy \$7,400	Mary Holmes \$5,000
FAY'S (1,000; 15-25) High, \$15,000 Low, 3,000	Trailing Killer \$7,000	Daring Daughters \$7,000	Face Sky \$5,000
PARA-MOUNT (2,200; 15-40) High, \$18,000 Low, 3,200	Lost Souls \$7,000	Tonight Is Ours \$7,000	Ladies Talk About \$8,800
VICTORY (1,000; 15-25) High, \$4,500 Low, 1,400	Pool Murder \$2,300	Conerred and Naked Truth \$2,300	Animal Kingdom \$2,400

3 for 10c

Tacoma, Feb. 20.
Walter Fenney, local J&VH manager of Roky, caused other local managers a dizzy spell again with the announcement of three features for a dime in the morning, 15 mats and 20 at night.
All first runs in this deluxer and shorts go in the bill of fare.

'State Fair' Is Going to Downtown L. A. Day-Date

Los Angeles, Feb. 20.
First downtown day-and-date screen showing in several years will be on "State Fair" at the President and Rialto, half a block away from each other, for week starting March 16. Both houses are operated by Principal Theatres.
Third run for the Fox pic will follow at the Palace, also Principal.

Road Show Handicap

Quick returns of roadshow films and the attendant box-office comment and reaction when reaching the pop runs, evidence how future road show attempts may be killed off, through the public's recognition that it's only a matter of a few weeks before it'll reach their pocketbook tastes.
Various "Sign of the Cross," "Mädchen in Uniform," "Strange Interlude" and others have returned as shortly as two or three weeks after road showing at \$1.10 to \$1.15 in the same localities, at 40c and 55c.

Picket Injunction

Providence, Feb. 20.
Long-expected clash between allied theatrical union organizations here and operators of the new Metropolitan theatre broke out last Friday (17), when the Met. management obtained from the Superior Court a temporary injunction restraining union men from picketing the theatre.
Court indicated that the case will be heard on its merits sometime this week to determine whether permanent orders should be granted the theatre operators. Two other Providence theatres were successful last year in restraining union men from picketing their houses.
The Met. reopened Feb. 5 and picketing was started two days afterwards when there was a noticeable drop in the box-office.

Aaron Jones' State-Lake?

Chicago, Feb. 20.
State Lake theatre, an Orpheum circuit red spot, may be turned over to Jones, Linick and Schaeffer. Deal is hot but not closed.
Immediate tenancy will be given if going through.
Policy not set but possibly 25c. grind, similar to the firm's Woods.

Writers' Assignments

Hollywood, Feb. 20.
Rifliche Craig, Jr., has been given one picture writing assignment by Warners with options. It starts June 10.
Ernest Pascal receives a 25-week straight writing agreement with options, from the same studio.

Incorporations

New York
Alfred Lyman Productions, Inc., New York; theatrical business; \$25,000 capital; 150 shares no par.
Theatrical Film Distributors, Inc., New York; picture business; 50 shares no par.
National Theatres' Association, Inc., Manhattan; theatrical; \$15,000 capital; 3,000 shares \$5 par.
Allied Productions, Inc., Manhattan; radio business; 1,000 shares no par.
Screen Attractions Corp., Manhattan; picture business; 100 shares no par.
The Cliffron Corp., Rochester; picture business; \$2,000 capital; 100 shares no par.
Morrison-Winkler Corp., New York; theatrical; 100 shares no par.
Adon Theatre Corp., Manhattan; theatrical; \$10,000 capital; 100 shares \$10 par.
Aloha Amusement Corp., New York; theatrical; 100 shares \$10 par.
Chestnut Studio Corp., New York; theatrical; 100 shares \$10 par.
Warner Bros. Circuit Management Corp., New York; picture business; \$10,000 capital; 100 shares \$10 par.
The Globe Express Corp., New York; theatrical; 100 shares \$10 par.
Theatre Management Corp., New York; theatrical; 100 shares \$10 par.
Filmphone, Inc., New York; sound or silent films; 100 shares \$10 par.
Change of Name
From Radio City, to Kings
Theatricals
The Borough Theatre Company, Kings, California
Sacramento, Feb. 20.
Ledis-American Pictures, Capital stock, 600 shares, none subscribed. Frank Clement, president; \$10,000 capital. Certified copy of Peninsula Theatre Company, City of San Mateo, Calif.
Certified copy of Palo Alto Theatre Co., City of Palo Alto, Calif.
Permits to sell stock issued to:
Theatrical Holding Co., Theatre operators; Charles F. Buckley, W. Leads, J. M. Young, Frank A. Grant, Charles F. Buckley, to issue 200 of 300 shares, no par.
Latin American Pictures, Inc. To issue all 200 shares preferred, \$100, and 400 shares common, no par.
Theatricals, Inc. To issue 100 shares, no par.
To issue all 100 shares, no par.

Judgments

Guilid Film Corp.; Madison Sq. Briefers Press Corp.; \$10,000.
Craff Film Laboratories, Inc.; Agta Ram Film Corp.; \$12,227.

Stock Market

(Continued from page 7)

This is a reversal of the trend the picture securities have been following for the 12 months, starting just before the Paramount and RKO receivership and taking on a momentum immediately thereafter.

During these periods the bond list generally was firm to strong, so the picture securities were in a group was against an upward trend elsewhere. Fact that the amusement and record of its leaders. So far the program of Roosevelt leadership have been clocked in deepest silence.

Performance of speculative theatre bonds is significant, for without an improvement in this category there can scarcely be any betterment of the picture market. With the start of the new year was new activity in the Paramount issues which showed a disposition to rise and recover itself from the bottom. Warners' liens held their gains of the week before almost intact and displayed a firm tone. The old Keith bonds were quiet with fractional gains.

Declaration of a banking holiday for the whole state of Michigan for eight days ending today (Tues.) changed the market picture overnight, giving Wall Street a bad case of nerves, which manifested itself especially in the bond section. The attempt against the life of the President did not seem to improve the financial state of mind. Toward the middle of the week there developed an ominous concerted drive against the dollar, with several of the European currencies moving up against the dollar to the gold export limit. Added to these uncertainties, a new series of dividend omissions or reductions came into the picture. One of the reductions, Sulphur, was totally unexpected and brought on a nasty local break. American Tel. & Tel. dividend policy was not certain, voted to pay the regular quarterly \$2.25, but accompanied the action with an income statement which showed the net earned in its entirety and the difference paid out of surplus. So that particular item of good news did little good.

Effect of such dividend actions are hard to predict. If the big corporations pay dividends by drawing on their funds, action is regarded as bearish. If they pass dividends and conserve cash, that is bearish in an even larger way. In the present case the Street's first impulse seems to be to interpret anything not obviously favorable as a new discouragement.

The Senate rather unexpectedly passed a straight repeal resolution, which would take the House leaders that that body would do the same thing early, as it did yesterday. Markewitz the effect was negligible, since for the best of news gave to a few stocks regarded as "repeal issues."

Outlook for the coming week is rather better. The Michigan moratorium will expire with the close of

business today (Tues.). Wall Street looks for quiet resumption of business and relief of the stringency. The passage of another week brings the inauguration of a new administration, and that much nearer, with all that that implies in a renewal of hope for constructive action by a new governmental regime.

Almost any kind of encouragement to the financial community from the capital could be made the basis of a sharp response. Just as Security prices have established a definite resistance level close to the present line, which the market has four or five times defended despite succeeding waves of adverse news. With anything to give it aid and comfort the bull sponsors probably could organize a really convincing demonstration.

Film Stocks Give Way
Such heartening as could be gleaned from last week's stability in the amusement bonds was about all that was to be had in the way of cheerful outlook. Stocks did poorly as a general rule. With the exception of a few groups, almost all prices which couldn't sink much further without wiping values out altogether, such that the market had that they would give much ground. But it was in the disposition of the few issues still commanding some sort of price, which the moderate offerings that the group took on its gloomy aspect.

Notpiped almost daily into a new fractional low on the movement, finally establishing its present price level, which is less than a point away from its low quotation of recent years. It was to be expected, recovery from 10 years ago, when it paid dearly for over-expansion. At the close, of course, the market questions the continuance of its present \$3 dividend, stock being on a preposterous yield of more than 20%.

Net for the November quarter was less than 40 cents a share and a dividend cut of 10% was expected. The company is not earning its dividend in the present quarter, with the spring dividend expected to be cut. Preferred stock also slipped, breaking through 50 again and closing at 45, where it was low on the movement at 48%.

Eastman Kodak had a rather severe sinking spell when it broke more than 5 points to around 51, but displayed a certain snap in the present line, where it was solidated Film campaign ran into opposition with an extreme release of 2 1/2 points, half of which was recovered before the end. Columbia Pictures showed signs of breaking through its critical level of 9, but held above that point, apparently in the absence of heavy offerings.

RKO held unchanged while RCA broke through 4 for a new bottom on the movement while Fox was inclined to weaken. The minor volume that robbed price movement of much significance. The market's report of the week generally available until last Saturday, and had no effect upon the picture market. The Orpheum preferred got a fractional gain, presumably on a gamble for a return if there is prompt liquidation, having certain priority claim on assets under such circumstances.

Summary for week ending Saturday, Feb. 18

-1922-23-		STOCK EXCHANGE				
High.	Low.	Sales.	Issue and rate.	High.	Low.	Net chg.
8 3/4	8 1/4	1,100	American Film Ex. 40c	9 1/4	9 1/4	—
14 1/4	14	1,500	Columbia P. vtc.	14 1/4	14	—
14 1/4	14	1,500	Eastman Kodak 10c	14 1/4	14	—
14 1/4	14	1,500	General Film 10c	14 1/4	14	—
14 1/4	14	1,500	Paramount 10c	14 1/4	14	—
14 1/4	14	1,500	RKO 10c	14 1/4	14	—
14 1/4	14	1,500	Warner Bros. 10c	14 1/4	14	—
14 1/4	14	1,500	2d Hand Wife 10c	14 1/4	14	—
14 1/4	14	1,500	Animal Kingdom 10c	14 1/4	14	—
14 1/4	14	1,500	Conerred and Naked Truth 10c	14 1/4	14	—
14 1/4	14	1,500	Face Sky 10c	14 1/4	14	—
14 1/4	14	1,500	Hard to Handle 10c	14 1/4	14	—
14 1/4	14	1,500	Interlude 10c	14 1/4	14	—
14 1/4	14	1,500	Lost Souls 10c	14 1/4	14	—
14 1/4	14	1,500	Match King 10c	14 1/4	14	—
14 1/4	14	1,500	Mummy 10c	14 1/4	14	—
14 1/4	14	1,500	No Woman 10c	14 1/4	14	—
14 1/4	14	1,500	Parachute Jumper 10c	14 1/4	14	—
14 1/4	14	1,500	Trailing Killer 10c	14 1/4	14	—
14 1/4	14	1,500	20,000 Years 10c	14 1/4	14	—
14 1/4	14	1,500	Butterfly 10c	14 1/4	14	—
14 1/4	14	1,500	Devil's Driving 10c	14 1/4	14	—
14 1/4	14	1,500	Frisco Jenny 10c	14 1/4	14	—
14 1/4	14	1,500	Hot Pepper 10c	14 1/4	14	—
14 1/4	14	1,500	Kid from Spain 10c	14 1/4	14	—
14 1/4	14	1,500	Lawyer Man 10c	14 1/4	14	—
14 1/4	14	1,500	Match King 10c	14 1/4	14	—
14 1/4	14	1,500	Mummy 10c	14 1/4	14	—
14 1/4	14	1,500	No Woman 10c	14 1/4	14	—
14 1/4	14	1,500	Parachute Jumper 10c	14 1/4	14	—
14 1/4	14	1,500	Trailing Killer 10c	14 1/4	14	—
14 1/4	14	1,500	20,000 Years 10c	14 1/4	14	—
14 1/4	14	1,500	Butterfly 10c	14 1/4	14	—
14 1/4	14	1,500	Devil's Driving 10c	14 1/4	14	—
14 1/4	14	1,500	Frisco Jenny 10c	14 1/4	14	—
14 1/4	14	1,500	Hot Pepper 10c	14 1/4	14	—
14 1/4	14	1,500	Kid from Spain 10c	14 1/4	14	—
14 1/4	14	1,500	Lawyer Man 10c	14 1/4	14	—
14 1/4	14	1,500	Match King 10c	14 1/4	14	—
14 1/4	14	1,500	Mummy 10c	14 1/4	14	—
14 1/4	14	1,500	No Woman 10c	14 1/4	14	—
14 1/4	14	1,500	Parachute Jumper 10c	14 1/4	14	—
14 1/4	14	1,500	Trailing Killer 10c	14 1/4	14	—
14 1/4	14	1,500	20,000 Years 10c	14 1/4	14	—
14 1/4	14	1,500	Butterfly 10c	14 1/4	14	—
14 1/4	14	1,500	Devil's Driving 10c	14 1/4	14	—
14 1/4	14	1,500	Frisco Jenny 10c	14 1/4	14	—
14 1/4	14	1,500	Hot Pepper 10c	14 1/4	14	—
14 1/4	14	1,500	Kid from Spain 10c	14 1/4	14	—
14 1/4	14	1,500	Lawyer Man 10c	14 1/4	14	—
14 1/4	14	1,500	Match King 10c	14 1/4	14	—
14 1/4	14	1,500	Mummy 10c	14 1/4	14	—
14 1/4	14	1,500	No Woman 10c	14 1/4	14	—
14 1/4	14	1,500	Parachute Jumper 10c	14 1/4	14	—
14 1/4	14	1,500	Trailing Killer 10c	14 1/4	14	—
14 1/4	14	1,500	20,000 Years 10c	14 1/4	14	—
14 1/4	14	1,500	Butterfly 10c	14 1/4	14	—
14 1/4	14	1,500	Devil's Driving 10c	14 1/4	14	—
14 1/4	14	1,500	Frisco Jenny 10c	14 1/4	14	—
14 1/4	14	1,500	Hot Pepper 10c	14 1/4	14	—
14 1/4	14	1,500	Kid from Spain 10c	14 1/4	14	—
14 1/4	14	1,500	Lawyer Man 10c	14 1/4	14	—
14 1/4	14	1,500	Match King 10c	14 1/4	14	—
14 1/4	14	1,500	Mummy 10c	14 1/4	14	—
14 1/4	14	1,500	No Woman 10c	14 1/4	14	—
14 1/4	14	1,500	Parachute Jumper 10c	14 1/4	14	—
14 1/4	14	1,500	Trailing Killer 10c	14 1/4	14	—
14 1/4	14	1,500	20,000 Years 10c	14 1/4	14	—
14 1/4	14	1,500	Butterfly 10c	14 1/4	14	—
14 1/4	14	1,500	Devil's Driving 10c	14 1/4	14	—
14 1/4	14	1,500	Frisco Jenny 10c	14 1/4	14	—
14 1/4	14	1,500	Hot Pepper 10c	14 1/4	14	—
14 1/4	14	1,500	Kid from Spain 10c	14 1/4	14	—
14 1/4	14	1,500	Lawyer Man 10c	14 1/4	14	—
14 1/4	14	1,500	Match King 10c	14 1/4	14	—
14 1/4	14	1,500	Mummy 10c	14 1/4	14	—
14 1/4	14	1,500	No Woman 10c	14 1/4	14	—
14 1/4	14	1,500	Parachute Jumper 10c	14 1/4	14	—
14 1/4	14	1,500	Trailing Killer 10c	14 1/4	14	—
14 1/4	14	1,500	20,000 Years 10c	14 1/4	14	—
14 1/4	14	1,500	Butterfly 10c	14 1/4	14	—
14 1/4	14	1,500	Devil's Driving 10c	14 1/4	14	—
14 1/4	14	1,500	Frisco Jenny 10c	14 1/4	14	—
14 1/4	14	1,500	Hot Pepper 10c	14 1/4	14	—
14 1/4	14	1,500	Kid from Spain 10c	14 1/4	14	—
14 1/4	14	1,500	Lawyer Man 10c	14 1/4	14	—
14 1/4	14	1,500	Match King 10c	14 1/4	14	—
14 1/4	14	1,500	Mummy 10c	14 1/4	14	—
14 1/4	14	1,500	No Woman 10c	14 1/4	14	—
14 1/4	14	1,500	Parachute Jumper 10c	14 1/4	14	—
14 1/4	14	1,500	Trailing Killer 10c	14 1/4	14	—
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14 1/4	14	1,500	Hot Pepper 10c	14 1/4	14	—
14 1/4	14	1,500	Kid from Spain 10c			

PHILADELPHIA!

Booked to play one week at the Stanley! Held over for a second week and moved to another first run house for A THIRD WEEK!

MONTREAL!

Booked for one week at the Princess! PLAYED THREE—THE LONGEST RUN IN YEARS!

SAN FRANCISCO!

Booked for one week at the United Artists! PLAYED FIVE!

SAN DIEGO!

Booked at the Fox for one week! Held over THREE WEEKS MORE!

LOS ANGELES!

Booked for one week! PLAYED FOUR!

CHICAGO!

Booked for two weeks! PLAYED THREE!

CINCINNATI!

Booked to play the Palace one week! Held over FOR ANOTHER!

ST. LOUIS!

Held over for A SECOND WEEK at the State!

NEW HAVEN!

Booked for one week at the Roger Sherman! PLAYED 11 DAYS

NEW YORK!

Played 8 weeks at \$2. at the Palace! And moved to the Rivoli for three weeks more!

BRIDGEPORT!

Booked for 4 days at the Cameo! PLAYED EIGHT!

WATERBURY!

Booked at the State for FOUR days! PLAYED SEVEN!

SEATTLE!

Booked for one week! Held over TWO WEEKS MORE!

HELD OVER EVERYWHERE!

Never anything like it! City after city! Theatre after theatre! Holding it over! WEEK AFTER WEEK!

SAMUEL GOLDWYN'S
MAGNIFICENT PRODUCTION OF

Eddie
CANTOR
IN
"The KID FROM SPAIN"

Here's Your
GOLDWYN OPPORTUNITY
To Cash In—and Cash In Big—On
The Greatest Money-Smash In Years!

UNITED ARTISTS PICTURE

Communists Recruit 200 on Lots; Plan Control of Extra Placements

Hollywood, Feb. 20.

In an effort to get control of the employment of extras in the motion picture studios, a Communist outfit is now organizing the day working group, with more than 200 men and women already subscribing to the Red membership card, according to reports.

Plan, it is understood, is to demand that all extra talent be recruited from the Red group, instead of the Central Casting Corporation, when a membership of 1,500 has been reached to lend strength to the organization.

Organization activities are being conducted by a man named Vaughn, who is secretary of the Industrial Workers of the World, inactive here since 1922, but now being revived. Group of stationary delegates for the I.W.W. is in charge of recruiting the extras in the hope of reorganizing the old 'Theatrical Industrial union, which was known as the 'stiff collar union,' and which has also been inactive for some years.

Although field workers are now concentrating on extras, efforts will be made later to recruit the mechanical and technical crafts into membership. Those in these groups who have no union affiliations are now being approached.

Chicago group is understood to be working with Vaughn.

N.Y.-B'KLYN PAR RENT DEALS ARE DISCUSSED

Satisfactory progress in direction of rent deals on percentage with landlords for New York and Brooklyn Paramounts is reported, but before closing it may be necessary to secure bondholder approval. If deals are made, rent on percentage may become retroactive to Jan. 1. Period would take in some of the poorest weeks for both houses, notably New York's Par.

Deal in New York is with the Paramount-Broadway & 42d Street Corporation, landlord of the entire Par building, while in Brooklyn the landlord is the Prudential Bond Co. Bonds in each case are secured by the buildings and leases.

In New York present rental is \$12,000 weekly; in Brooklyn under last summer's reduction it's \$8,000.

A split of gross over \$25,000 or \$40,000 in New York with landlord on a 50-50 basis, and same for Brooklyn on gross over \$50,000, is being discussed presently.

In the event that receivers decide to disaffirm the lease on the Paramount building, New York, holders of the first mortgage 5 1/2% certificates of the Paramount Broadway Corporation have formed a protective committee headed by Peter Grimm. It is composed of J. Russell Forgan, Robert Goelet, Harold V. Smith and Ellisha Walker. Chemical Bank and Trust Co. is receiving deposits of these certificates.

Voluntary Bankruptcy

Taken by Publix Sub

Denver, Feb. 20.

Petition for voluntary bankruptcy has been filed by Mountain States Theatre corporation, Publix subsidiary, and operator of 10 Colorado theatres. Petition is for the purpose of adjusting contracts on properties and films. Ten theatres involved, including two in Denver, Denver and Paramount; Colorado Springs, Paramount, Rialto and America; Pueblo, the Colorado, Sterling and Rex; and in Grand Junction, the Mesa and Avalon, the latter being closed.

All houses now open will be kept on operation and with same personnel.

Wilbur Newton of Boettcher, Newton & Co., has been appointed receiver. The Boettcher interests own the Paramount and Denver theatre buildings in Denver, and recently sued the Mountain States Theatre corporation for \$26,025 for two months' back rent. Federal court authorized the payment of \$3,000 on rent but refused to impound the theatres' money and denied a petition asking the corporation be enjoined from disposing of their property when they wished.

Many Reasons

Vancouver, Feb. 20.
An exhibit trying for an adjustment on film rental from Jos. Pliotell, Warner rep here, pleaded as one cause:
'My dog gave birth to a litter of pups.'

'Hell Below' at Astor

'Hell Below,' release title for the 'Pigboats' story recently completed by Metro, is next for the Astor, New York, at \$2 top. Its tentative opening date is March 1, succeeding 'Rasputin,' another Metro special on a forced run.

Print of 'Hell Below' is scheduled to be in New York some time this week.

Albany Notice to Unions For Cut or Darkness

Albany, N. Y., Feb. 20.

Albany is threatened with darkened theatres unless a settlement is reached soon between the stage hands and operators and theatre owners and managers over wages and reductions in the union ranks. A two weeks' notice, without any explanation, was posted in all the houses several days ago.

A cut of from 10 to 15% is demanded from the unions with the alternative of accepting it or forcing the houses to close. Another demand is that the stage hands in the first-run houses be cut from two men to one.

This is the first time all local first-run and neighborhood houses have gotten together for a common cause.

Two-week notice ends this week.

SEVERAL B&K HOUSES ON WEEK-TO-WEEK BASIS

Chicago, Feb. 20.

Balaban and Katz closed the Granada, former northside deluxe, today for an indefinite period. House has been straight pictures for several years. It was built by Marks Bros. and under their pugnacious policy was the only serious opposition in the neighborhoods B&K ever had. A buy-out was inevitably arranged.

Several other B&K houses are candidates for closing during a 'pre-easter slump.' Notice is up at McVickers, Norahora, Tower and Regal but the houses are temporarily operating on a week-to-week basis with no decision as to actual closing.

FIRED!

BY THE R.K.O. RECEIVERS for **ONE MILLION**

Net Profit in 3 years!

AS DIVISION MANAGER of 10 BROOKLYN R-K-O THEATRES — AGAINST TOUGH OPPOSITION!

WHEN TAKING OVER THE ABOVE THEATRES IN 1929 THE NET LOSS WAS \$300,498.71

FIGURES QUOTED BELOW ARE FROM THE R-K-O AUDITING AND STATISTICAL DEPARTMENT:

1930	1931	1932
291,522.08	401,795.25	308,722.05
NET PROFIT	NET PROFIT	NET PROFIT

If your theatres or circuits have 'Falling of the Box Office Receipts' or other dangerous ailments, My Business Building Serum which has done wonders for 10 RKO Brooklyn Theatres, is now available to all!

(NOW OPEN TO OFFERS FROM THEATRE CIRCUITS)
(INDEPENDENT-CHAIN-PICTURES-or-ATTRACTIONS)

**ORIGINAL
SICK THEATRE
PHYSICIAN**

Dr. JOE LEE

154 WEST 46TH ST., NEW YORK CITY

**WARNING!
BEWARE OF
QUACKS**

FALSE ECONOMY — NEVER MADE any VENTURE SUCCESSFUL!

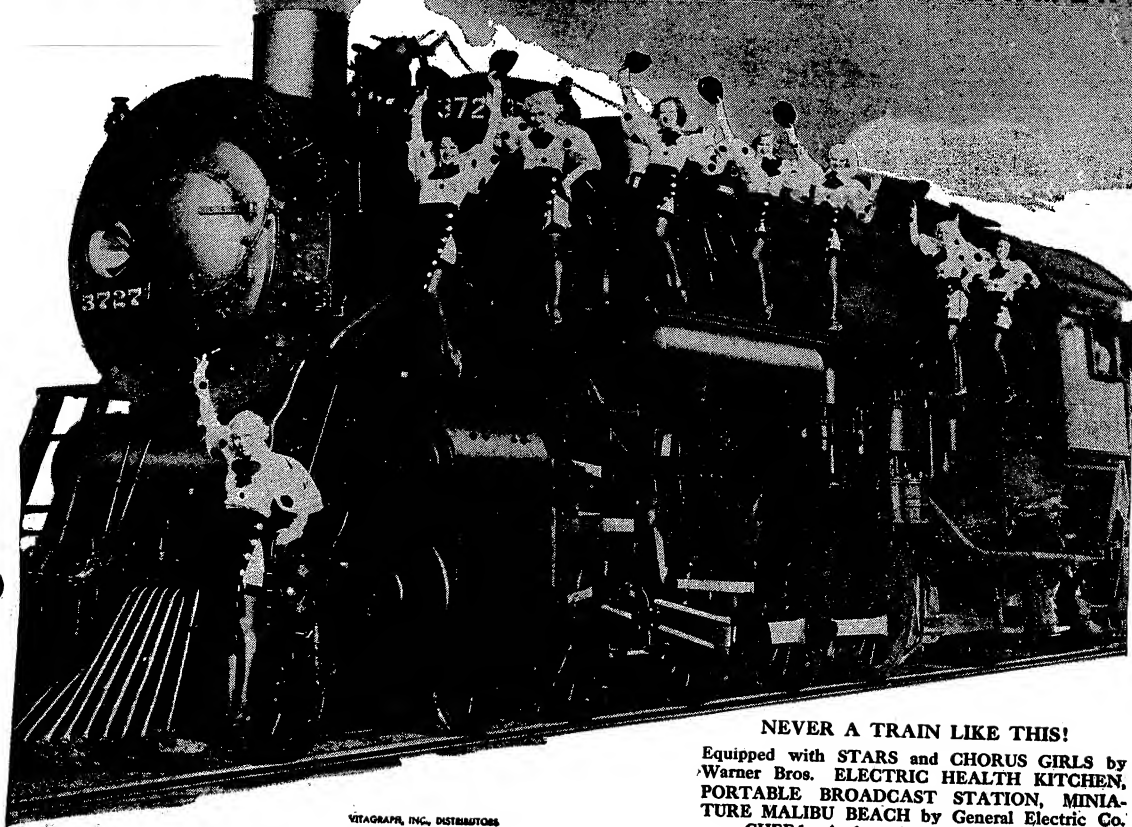
THEY'RE OFF

on the greatest ride since Paul Revere spreading the news of a Revolution in Picture Art! The

"42nd STREET"

SERIAL

rolls today on triumphant train trek from Coast to Coast! A train-load of stars and bringing Hollywood to all America in 3-week super climaxing at Washington Inaugural Day leaving a trail of millions of ticket-buyers for **WARNER BROS. NEW DEAL IN ENTERTAINMENT**



NEVER A TRAIN LIKE THIS!

Equipped with STARS and CHORUS GIRLS by Warner Bros. ELECTRIC HEALTH KITCHEN, PORTABLE BROADCAST STATION, MINIA-TURE MALIBU BEACH by General Electric Co. CHEF by Ambassador Hotel, Los Angeles.

VITAGRAPH, INC., DISTRIBUTORS

Sound Print Good for 280 Times Through Machines, States Expert

Although nearly twice as many prints of features are being made compared to silent days, the life of the sound print is out in half, so that now the average print is junked when its physical condition is still good.

A number of things, principally the delicate nature of the sound track and speedier distribution are held responsible for this condition by Arthur Dickinson, film and exchange authority in the Hays office.

The average number of bookings per print total \$5. Each booking averages two days of exhibition and each sound print runs into four projections, so that the sound print goes through the projection machine just 280 times before it is thrown into discard by the industry.

More as Silent
In the silent days, according to Dickinson, the average print traveled 400 times through the booth machine before it was figured near retirement.

Instead of the comparatively short life of the sound print being rated poor, Dickinson considers it as excellent, saying that wear is not so careful handling in exchanges and the average booth, the talker track would void the use of the print long before its current expiration.

No one yet has discovered a process for toughening the sound track whereby the print could be restored to its silent durability. Dickinson states the brass strip on the side of film, containing the track and sprocket holes, as well, has not only been proven unsatisfactory, but too expensive.

Vaud Dropped from Warners L. A. Despite Its Consistent Profit

Los Angeles, Feb. 20.
Warners Downtown last of the deluxers playing vaude, goes to a straight picture policy March 2. The move was greeted with surprise in local theatre circles, as the house has been running in a small but consistent profit recently.

Abandonment of the combo policy has the locals conjecturing as to the reason. One angle is that Warners' decision to close the house will be linked with an agreement with Fox West Coast and Paramount, whereby all first run houses downtown will operate on a straight picture policy. Another may be interpreted as a slap at the stagehands, while a third is that Warners may be preparing to turn back the Downtown to Alexander Pantages, from whom it acquired the house.

Sheridan Goes Essaness

Chicago, Feb. 20.
Balaban & Katz turned the Sheridan over to Essaness to operate. House closed for several weeks since bondholders awarded it to B&K, opened Sunday (19) on 30c straight picture grind.

Former Fox house is managed by Max Slott.

Salt Lake Corp. Fights Marcus' Court Action

Salt Lake, Feb. 20.
Mayor Louis Marcus is trying to throw the Public-Salt Lake Corp. into receivership in an effort to retrieve part of his equity in the three local houses he sold Publix three years ago: Capitol, Paramount and Victory.

Marcus for years was in the theatre business in Salt Lake City. He went into politics two years ago.

Local corporation is keeping its head above water by frugal management and is fighting the receivership proceedings.

Marcus still has approximately \$50,000 coming on the sale of the theatres.

The Public-Salt Lake Corporation, besides the three Salt Lake houses, operates the Orpheum in Ogden, and until recently the Paramount, that city; Idaho and Orpheum in Twin Falls; Paramount in Provo; Granada, Fox Egyptian and Pinny in Boise.

REDWOOD DEAL CLOSED

11 National Houses Turned Over in San Francisco

San Francisco, Feb. 20.
Deal has been completed whereby Redwood Theatres taken over by the National Theatre Syndicate's 11 houses.

George Mann and Morgan Walsh, heading Redwood circuit, and L. S. Hann, Redwood lawyer, elected president, V.P. and Secretary respectively, of the new organization, with Homer LeBailister, National G.M., and Ben Davis, treasurer, on the board of directors.

Houses going under the Redwood banner are Liberty and National, Marysville; Jose and National, San Jose; National, Madera; Modesto, National and Strand, Modesto; National, Stockton; National, Woodland. Changes in operation and personnel are being made.

PAR IN L. A. MAY GO TO F. & M. OR CLOSE

Hollywood, Feb. 20.
The Paramount, downtown L. A., and the Warner, Hollywood, would be taken off the hands of Publix and WB, respectively, by Fanchon & Marco under deals which have been begun with the two circuits. Theatres would be sub-leased to F. & M. under negotiations which have been started, with F&M units likely for both theatres if and when closed.

Prior to present negotiations with F. & M., Publix discussed a possible deal with the Lazarus Bros., who for some years have been operating the Million Dollar, one of the Publix properties.

Report locally is that the Par may close Friday (24). This may be in line with a deal with house to start afresh under new operation if F&M takes possession. Par, L. A., has been sadly sloughed of late, especially since it dropped stage shows.

Dark House Foreclosed

Wheeling, W. Va., Feb. 20.
Notice of an application for a receivership for the Virginia theatre has been filed by the Conservative Life Ins. Co. of this city. Application is on a first mortgage, but the company also holds a second mortgage. Interest has not been paid in several years by the owner, Chas. Geinler.

Theatre has been idle for several years. Recently an effort was made to turn it into a community theatre. Several plays and concerts have been given there lately under local auspices.

Smith with Majestic

Turning down an offer to attach to the Paramount publicity and advertising department, John Smith left New York Thursday (16) to operate the Majestic, Dallas, for Karl Hobbeltzelle. He is going down by car.

Smith has been with Publix, in the east, on the coast, and in the south for many years, mostly in operating capacities.

How Beck's Dislike Went Wrong

Worked Against Cliff Work—RKO Houses Running Wild on Coast

Los Angeles, Feb. 20.
It looks likely that a home office survey of the RKO theatre situation on the coast is at hand as this section has been virtually without divisional supervision since Cliff Work, following Martin Beck's visit here some weeks ago, was taken off RKO divisional operation. Houses are running under local managers and reporting direct to New York. Work is in charge only of the Golden Gate, Frisco, since J. J. Franklin moved to Cleveland.

Harold Franklin, himself, may

Indie Receiverships

Any number of independent theatres throughout the country are now in the hands of receivers, it is officially estimated.

Regular indie policy is not to go into receivership, it is declared. Fully as many exhibitors are figured to have met their troubles by simply letting their lease revert to the landlord, and declaring a total absence of assets.

Balto. Group Agrees To Irving Trust as RKO Co-Receiver

Baltimore, Feb. 20.
Local receivers, Morris A. Rome and Samuel J. Fisher, in the RKO situation, last week offered no objection to the Irving Trust Company of New York entering the case as co-receiver. Deadline for the protest against the entrance of the Irving Trust was Feb. 17 (Friday).

Instead of objecting, the local or domiciliary receivers, according to one of them, Morris A. Rome, will work and have been working hand in hand with the Irving Trust attorneys in treating the matter jointly and trying to come to an arrangement. It is understood that the receivers are considering a reorganization of the stock setup. Figured that the amount of outstanding stock may be largely reduced, so that the stock, which in current numbers, cannot pay any dividends, may be able to disburse certain amount of earning if the amount of stock were reduced.

In making their plea for receivership, the local group made certain allegations of mismanagement against the company, referring particularly to the takeover of the Pathe stock, claimed to be practically worthless, for some \$4,000,000.

Stagehand Sues Local For \$40,000 Damages

Los Angeles, Feb. 20.
Claiming wrongful expulsion from the stagehands union, Fred Bradley has sued local 33, IATSE, in Superior court. He asks \$40,000 in damages, \$66.50 for each week since being expelled more than a year ago and reinstatement.

In his action, Bradley asserts that section 39 of the union's by-laws were violated when non-members were called in as witnesses at his trial for accepting wages under the theatre while working at the Music Box. He alleges also, that he received no notice of the trial.

Penn. Bill for 2 Booth Men Ready to Come Up

Pittsburgh, Feb. 20.
Exhibitors here and all over the state getting ready to battle bill promoted by motion picture operators No. 317. It's expected to be introduced in the state legislature within a week or two.

At present, two operators are used in the big deluxe houses, but in the majority of cases, only one is employed on each shift.

Since receivership of RKO and the bankruptcy of the Orpheum circuit, to which latter branch the coast houses belong, none know what may happen out here to RKO's houses. The complaint against Work seems to have been a personal dislike or something which Beck took back east, according to reports.

Usually Beck's dislike for a good showman is the showman's best recommendation, and it seems to work out that way with Work, who ranks with the best theatre operators out here.

Chains Not Giving Away Any Melons In Theatres—If Good, They Keep 'Em

Numerous hopefuls, who hoped to land a theatre of their own out of the circuits' receivership troubles and decentralization projects, are being disillusioned. It is and has been for more than a year the aim of many individuals in show business to obtain a theatre in some small town and make a comfortable living until the depress blows over.

Circuits, in and out of receivership, have not shown any willingness to part with anything but the bad boys among theatres, those that

offer little chance at all immediate profit under any kind of operation. It was figured by the ambitious would-be exhibitors that under their indie management and with the home office and other circuit operation expenses eliminated, theatres that had been losers for claims, could be turned into winners for them.

On theatres about which there was any question as to profit possibilities, the circuit theatre heads have been doing some figuring. If, after finding that with deductions, the house are still impossible to run profitably, the circuits state they are willing to give them up.

Among those fishing for stray houses, are numerous vaudeville men, who are looking around for other things with their own field washed up. They saw two others from their own business, Sammy Tishman and Billy Elson, make a success of the indie exhibing thing. Tishman and Elson are former RKO execs.

Eventually this theatre may be turned back by the Orpheum receivers.

Portland, Feb. 20.
Local RKO Orpheum will not close as was indicated.

It is to continue on a week-to-week basis under Floyd Maxwell, house manager.

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CALENDAR OF CURRENT RELEASES

Studio: Pathe Studios, Culver City, Cal.
Cowboy Counselor. The Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Oct. 15. Rev. Feb. 7.
Iron Master. The Success and romance in a steel mill. Reginald Denham. Lila Lee, J. Farrell MacDonald. Virginia Sale. Dir. Chester M. Franklin. 68 mins. Rel. Nov. 15. Rev. Feb. 15.
Man's Land. Western, with Hoot Gibson winning Marion Schilling. Dir. Phil Rosen. 65 mins. Rel. June 11. Rev. Jan. 3.
Office 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Seena Owen, Mickey Joe Gillette, Jackie Scarie. Dir. George Melford. 65 mins. Rel. Jan. 31.
Parlman Romance. A Famous stage play. Lew Cody, Marjorie Shilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 15. Rev. Oct. 15.

Chesterfield

Office: 1540 Broadway, New York, N. Y.
Forgotten. Original. Story of a forgotten man. June Clyde, Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 13.
King Murder. The. From the novel. Conway Tearle, Natalie Moorhead, Robt. Fraser, Dorothy Revier. Dir. Rich. Thorpe. Time, 64 mins. Rel. Sept. 25. Rev. Nov. 15.
Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15. Rev. Jan. 3.
Strange People. Mystery melodrama. John Darrow, Gloria Shea, Hale Hamilton. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15.
Thrill of Youth. The. Modern society June Clyde, Allan Vincent, Matt Kemp. Dir. Rich. Thorpe. Time, 63 mins. Rel. Aug. 15.
Woman's World. T. G. Ronson. Drama. Sarah Fadden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Studio: Gower at Sunset, Hollywood, Cal.
Columbia Office: 729 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly confronts the continent in passenger ships. Evelyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.
American Madnes. Melodrama of a run on the bank and how it was checked. Walter Huston, Pat O'Brien, Kay Johnson, Constance Cummings. Frank Capra. Dir. Frank Capra. Rel. Aug. 15. Rev. Aug. 9.
Bitter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwick, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.
Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 18.
Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seltzer. 67 mins. Rel. Nov. 4. Rev. Jan. 17.
End of the Trail. The. A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 65 mins. Rel. Feb. 15. Rev. Feb. 15.

Hell Trouble. Buck Jones quits the rangers—but he goes back. Buck Jones, Lina Basquette. Dir. Lambert Hillyer. Time, 61 mins. Rel. July 15. Rev. Oct. 15.
Last Man. The. Drama of outlawry on the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgins. Time, 65 mins. Rel. Aug. 31. Rev. Sept. 20.

Man Against Woman. Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. Rev. Dec. 20.
Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 57 mins. Rel. Jan. 20.

Mark is Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. D. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. Jan. 24.
McKenna of the Mounted. Canadian policeman drops below the border. Buck Jones, Greta Granstedt. Dir. Ross Lederman. Time, 67 mins. Rel. Aug. 9. Rev. Nov. 15.

Murder of the Night Club Lady. See 'Night Club Lady'.
Night Club Lady. Unique murder mystery, done from a novel. Adolphe Menjou, Constance Cummings, Chester Gallagher. Dir. Irving Cummings. Time, 66 mins. Rel. Aug. 27. Rev. Aug. 30.

Night Mayor. Political story based on J. A. Walker. Lee Tracy, Evelyn Knapp, Eugene Palette. Dir. Ben Stoler. Time, 65 mins. Rel. Aug. 15. Rev. Nov. 25.

No More Orchids. A millionaires who is regenerated by the new American spirit. Constance Cummings, Leo Carrillo, Louie Blonger. Dir. Eddie Buzzell. 65 mins. Rel. Jan. 24. Rev. Jan. 3.

Oleyn the Law. Original of an essay mark who turned firebrand. Leo Carrillo, Louis Willmore. Dir. Eddie Buzzell. 62 mins. Rel. Jan. 24. Rev. Jan. 3.

Silent Men. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Mar. 3.

So This is Africa. Original. Wheeler and Wolsey go to Africa, with some game lions, crocodiles, tigers, etc. Dir. Eddie Buzzell. 65 mins. Rel. Feb. 3.

State Trooper. Original. Story of a war between two game companies. Regis Toomey, Evelyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Jan. 24. Rev. Jan. 3.

That's My Boy. Football story of the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Benson. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. S. Benson. Time, 68 mins. Rel. Jan. 24. Rev. Jan. 3.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Follies'. Helen Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 15.

Virtue. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 mins. Rel. Oct. 25. Rev. Nov. 1.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 25.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

Studios: Burbank, Calif.
First National Office: 321 W. 44th St., New York, N. Y.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan. Dir. Michael Curtiz. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 4.

Central Park. Western cowboy bandits in a New York park. Joan Blondell, Western Ford, Guy Kibbee. Dir. John Ford. Time, 58 mins. Rel. Dec. 10.

Crash. The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Michael Curtiz. Time, 65 mins. Rel. Oct. 8. Rev. Sept. 24.

Greener. The. Comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 mins. Rel. Aug. 26. Rev. Aug. 23.

Doctor X. Mystery thriller in color. Lionel Atwill. Play Wray. Lee Tracy. Dir. Michael Curtiz. Time, 77 mins. Rel. Aug. 27. Rev. Aug. 9.

Employee's Entrance. Original 'Love in a Dept. Store'. Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Gerard Beaumont. 70 mins. Rel. Jan. 14. Rev. Jan. 15.

Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Dec. 31. Rev. Dec. 31.

Match King. Fictitious romance of the Swedish financier. Warren William, Lili Damita. Dir. Howard Bretherton-Wm. Keighly. 75 mins. Rel. Dec. 31. Rev. Dec. 31.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 44 mins. Rel. Dec. 24. Rev. Dec. 27.

They Call Sir. Sir. Comedy. George Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Oct. 23.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, William Dwyer, Betty Hutton. Dir. Mervyn LeRoy. 65 mins. Rel. Oct. 23. Rev. Nov. 1.

Tiger Shark. Life and tragedy with the tuga fakers. Edw. G. Robinson, Zita Johann. Rich. Arlen. Dir. Howard Hawks. 75 mins. Rel. Sept. 27. Rev. Sept. 27.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 24. Rev. Nov. 22.

These tabulations are compiled from information obtained by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should please forward a copy of the calendar for reference.

The running time is given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

story and replaced it on the program with 'Made On Broadway'. Harry Beaumont will direct, with Lewis and the picture. Bennett and Mae Clark in the leads.

'Rings on Her Fingers' has been selected as the title of the next Mae West film.

Reliance, Small-Gests' producing outfit, will make 'Shanghai Gesture', previously disapproved by the Hays office. UA will release.

'Lancer' Now a Habit
 Doing an on-and-off stunt for two years, Eddie Lang, who is leaving in getting a new treatment at Par by Keene Thompson.

Art Jarrett, N. Y. radio entertainer, and Robert Gleckler, who left the cast of 'Take a Chance', are here for screen tests.

Authors League of America has declared a moratorium of several months on the Screen Writers Guild, which is in arrears on dues.

Powell-Radio Dicker
 Radio and William Powell are in a huddle on a deal whereby Powell and William Dicker, director, will produce the picture 'The Sign of the Cross' for Warner Bros. 20th's finished at Warners March 15.

Doris Malloy off the Fox lot

Fox executives still unable to find a suitable yarn for Warner Baxter, who was to have starred in a picture Feb. 1.

Another 'Declasse' Delay
 Production on Radio's 'Declasse' postponed due to Joel McCrea's being withdrawn from cast, leaving no male lead, and more story difficulties. Several writers are now working on the yarn.

George Stevens, former Roach director, to meg Radio's next Headliner two-reeler, featuring Joe Cawthorne.

Ben Goetz, vice-president of Consolidated Film Laboratories, here for a visit, announces that no important changes in the policy of the local lab will be made.

Victor Schertzinger will direct Col. 'Centaur Hour', original by James K. MacGuinness. Latter will also produce.

Maurine Watkins writing an original story based on a lecture tour for Far, which may feature Allison Smith. Vincent Lawrence is adapting 'A Man I Know' on the same lot.

Marshall for 'Declasse'
 E. H. Griffith is negotiating with Herbert Marshall, now in New York, to get the actor for a lead in 'Declasse', at Radio.

Warners wants to borrow Carole Lombard from Paramount for 'Narrow Corner', opposite Douglas Fairbanks, Jr.

Ill for the past three months, Harry Wilson is again at his post as press agent for M. C. Levee and the latter's clients.

Cagney Gets Rough
 Alice White and several teeth loosened by James Cagney while making one of those he-man scenes in retakes for WB's 'Picture Snatcher'.

Studio: Fox Hills, Hollywood, Cal.
Fox Office: 850 Tenth Ave., New York, N. Y.

Broadway Band. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Soden. Dir. David Butler. 65 mins. Rel. Feb. 24.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Rogers. Dir. John Francis Dillon. Time, 53 mins. Rel. Nov. 27. Rev. Nov. 27.

Cavaliers. Aerials of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 10.

Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi, Irene Ware. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 12. Rev. Oct. 4.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tash. 64 mins. Rel. Feb. 3.

Face in the Sky. Country adventure of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15.

First Year. The. Domestic drama from a stage play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, 71 mins. Rel. July 31. Rev. Aug. 23.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. Dir. David Butler. Rel. Dec. 25. Rev. Dec. 27.

Hot Check Girl. Murder and mystery in a pit club. Sally Eilers, Ben Lyon, Ginger Rogers. Dir. Sidney Landfield. Time, 63 mins. Rel. Sept. 25. Rev. Oct. 15.

Hot Pepper. Flag and Quirt—with Lupe. Edmund Lowe, Vic McLaglen, Lupe Velez. Dir. John Bystrome. 74 mins. Rel. Jan. 23. Rev. Jan. 24.

I Am Guilty of Love. Original. Physician who seeks to save his son from a scandalous love. Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3.

Internal Machine. From the novel by Carl Hiaasen. Drama. Genevieve Treen, George Formica. Dir. Marcel Varnel. 65 mins. Rel. Feb. 30.

Me and My Gun. Comedy drama. Jean Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 78 mins. Rel. Dec. 4.

Painted Woman. Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Bystrome. Rel. Aug. 7. Rev. Sept. 8.

Passport to Hell. A. Drama of African jungle. Elissa Landi, Alex. Kirkland, Warner Oland. Dir. Frank Lloyd. Rel. Aug. 7. Rev. Aug. 30.

Racketty Rasc. Football satire. Victor McLaglen, Greta Nissen. Dir. Alfred Hitchcock. Time, 45 mins. Rel. Nov. 15. Rev. Nov. 15.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien, Dir. Louis King. 63 mins. Rel. Jan. 8.

Seller's Love. Romantic comedy. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 10.

Second Hand Wife. Banker's secretary steps from his office into his heart. Edw. G. Robinson, E. J. McCarthy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. Mcgowan. Rel. Mar. 15. Rev. Nov. 6. Rev. Nov. 6.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Edw. G. Robinson, John Ford. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 16. Rev. Oct. 26.

Smoke Lightning. From Zane Grey's 'Canyon Walks'. Geo. O'Brien, Neil Hamilton. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 68 mins. Rel. Feb. 17. Rev. Jan. 31.

Toss of the Storm. Talked around. Talked around. Talked around. Janet Gaynor, Chas. Farrell. Dir. Al Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 20.

Too Busy to Work. Talking version of 'Jubilo'. Will Rogers, Marian Nixon. Dir. Jas. Bystrome. Time, 76 mins. Rel. Nov. 11. Rev. Dec. 6.

Freuler Associates

Office: Paramount Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. Mcgowan. Rel. Mar. 15. Rev. Nov. 6. Rev. Nov. 6.

Fighting Gentlemen. The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Time, 67 mins. Rel. Nov. 7. Rev. Nov. 7.

Forty Niners. The. Overland trek in pioneer days. Tom Tyler. Dir. J. P. McCarthy. 49 mins. Rel. Oct. 25. Rev. Dec. 20.

Gambling Sex. The. Racing story with a society slant. Ruth Hall, Grant Tinker. Dir. Joseph Newman. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 27.

Kiss of the Storm. Original. Sahara story of British army and RIF, with love. Int. Mar. Aliba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration amounting complications. Regis Toomey, Robert Ellis, Ray Mears. Rel. Jan. 15.

Savage Girl. The. Big game hunters find a white jungle mystery. Rochelle Hudson, Lew Ayres, Robert Ellis, Ray Mears. Rel. Jan. 15.

When a Man Rides Alone. Robin Hood of the West and some daring stage. Dir. J. P. Mcgowan. Rel. Jan. 23.

Majestic

Office: 1616 Broadway, New York City

Crusader. The. Drama of a crusading district attorney. Evelyn Bren, H. H. Warner, Ned Sparks, Lew Ayres, Walter Byron, Marjorie Day. Dir. Frank Strayer. 72 mins. Rel. Oct. 1. Rev. Oct. 11.

Gold. Western drama. Jack Hoxie, Betty Boyd. Rel. Mar. 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. Mar. 1.

Hearts of Humanity. Drama of New York's East Side. Jean Harlow, Jackie Seale, J. Farrell MacDonald, Claudia Dell, Charles Delaney. Dir. Christy Cabanne. Time, 70 mins. Rel. Sept. 1. Rev. Sept. 27.

Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt. Dir. Christy Cabanne. Time, 64 mins. Rel. Nov. 30.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith. Dir. Christy Cabanne. Time, 61 mins. Rel. Oct. 1.

Phantom Express. The. Railroad melodramatic mystery. J. Farrell MacDonald, Robert Ellis, Lew Ayres, Walter Byron, Marjorie Day. Dir. Harry S. Sinner. Time, 70 mins. Rel. Sept. 15. Rev. Sept. 27.

Public Be Damned. The. Story behind present-day conditions. Evelyn Brent, Lew Ayres, Lew Ayres, Lew Ayres. Rel. Mar. 1.

Sing, You Sinner. Dramatic life of a torch-singer. From the play by Wilson Collison. Lella Hyams, Paul Lucas. Rel. Mar. 1.

Unwritten Law. The. A drama of betrayal and vengeance. Greta Nissen, Spencer Tracy, Evelyn Bren, Lew Ayres, Walter Byron, Marjorie Day. Dir. Christy Cabanne. Time, 70 mins. Rel. Nov. 15. Rev. Dec. 30.

Vampire Bat. The. A thriller. Lionel Atwill, Play Wray, Melvyn Douglas, George Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21.

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collins. Rel. Feb. 8.

Mayfair

Office: 1600 Broadway, New York, N. Y.

Alias Mary Smith. Events follow a chance meeting. Semi-detective. John Darrow, Green Lee, Ray Hatton. Dir. E. Mason Hopper. Time, 61 mins. Rel. Aug. 10. Rev. Aug. 30.

Heart Punish. Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Eason. Time, 61 mins. Rel. Oct. 15. Rev. Dec. 13.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Lew Ayres. Dir. E. Mason Hopper. Time, 61 mins. Rel. Oct. 1.

Life Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 89 mins. Rel. Feb. 15. Rev. Feb. 17.

No Living Witness. Novelty crime story. Gilbert Roland, Noah Beery, Barbara Stanwick. Dir. E. Mason Hopper. Time, 72 mins. Rel. Sept. 15. Rev. Oct. 11.

Tangled Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Robert Ellis, Bert Taylor, Victor Jory. Dir. Frank Strayer. Time, 69 mins. Rel. Sept. 1. Rev. Oct. 26.

Trapped in Tia Juana. Army life on the Mex. border. Edwin Booth, Duncan Renaldo. Dir. Wallace V. Fox. Time, 65 mins. Rel. Aug. 15.



The Most Dynamic Star of
Today in His Greatest Role

LEE
TRACY
as
**PRIVATE
JONES**

— the cockiest, stubbornest, laziest, most
reckless, most brazen, most lovable soldier
on the Western Front . . . just one of the
A. E. F. who went
FROM HELL TO HERO—AND HOW!

With GLORIA STUART, Donald Cook, Emma Dunn,
Shirley Grey, Frank McHugh, Russell Gleason, Walter
Catlett. Story by Richard Schayer. Adapted by Samuel
Spewack, Bella Cohen, George Jessel. Produced by Carl
Leemle, Jr. Directed by Russell Mack. Presented by
Carl Leemle.



COMING!

The Screen's Super Sensation
THE BIG CAGE

WEEK-END VAUD MONEY-MAKER

It cost a local theatre usher the equivalent of 12 weeks' wages and his job to punch a patron. Attack occurred in the Bijou, large loop independent grind.

Patron, E. J. Ryan, brought a damage suit against the usher and showhouse. Ryan said that while rushing down an aisle he was punched and pummelled by the usher and then struck in the face.

District court jury awarded him \$100 damages.

Oppressive Tax and Censoring Legislation Prevalent Over U. S., Keep Trade's Lobbyists on Edge

With 45 states out to raise over \$1,000,000 in their own territories and with 46 already drafting or set to consider tax measures directly affecting the film industry, picture lobbyists are priming themselves for what they predict will be the busiest session with lawmakers on record.

What are called "trick measures" are making themselves known for the first time this year. A few days ago Missouri introduced what at first seemed the most insignificant bill, just one-tenth of a mill per foot of film. Analyzed, it would mean every exhib would pay that state 1¢ per day as house tax.

American Federation of Labor is also giving the industry, nationally, more than its usual quota of work. Just 21 state now will listen to union appeal for two men in each booth. Industry's main argument against this is that the inflated payroll would only throw more money out of work by necessitating more houses to darken.

Another evidence of a difference in legislative slants on the boxoffice, over previous years, popped up over the week end in Michigan. Where that state would pass up all theatres now paying tribute to the Federal Government it would demand 10% tribute from all the others. This, it is declared, is the first bill aimed directly at the small houses.

Censoring

Not only in the matter of money, but censorship as well is the collar of the latest variety of bills. Lobbyists figure they will have quite a fight on their hands in convincing Albany, N. Y., that the industry is not out to hold up politicians to ridicule on the screen.

Censor bills in Massachusetts and Connecticut are attributed directly to a recently released picture of political favor and some advertising matter which was deemed poorly seasoned.

Exhibitor leaders are being counted upon strongly in the fight against industry bills. In the states the battle will be waged entirely by exhibs.

As the result of this many of the exhib-distrib fights which usually are waged just before the selling season are being dispensed with this year. It is known that some of the most insistent indie leaders are willingly recognizing the armistice and are being wooed from sources ordinarily considered enemy quarters.

No Dual Bill Demand By L. A. House Patrons, So Back to One Pic

Los Angeles, Feb. 20. Forced into double features at their Sunbeam (nabe) several weeks ago, through stiff competition by circuit and indie houses in the vicinity, Berinstein and Lasting, who operate two houses here and one in Pasadena, are yanking the extra feature, and will stick to single bills. Firm is the only circuit (major or indie) in the Southern California territory which has consistently refused to adopt the dual policy.

Brief trial at the Sunbeam convinced the owners that not only was the b.o. grosses not bettered by the duals, but it was also determined that there was no demand among patrons of the house for the added attraction.

Firm also operates the Tivoli here and the Tower in Pasadena.

UNION 50% CUT OR ELSE Public in Detroit So Informs Crafts —Answers Will Be Made

Detroit, Feb. 20. Public have told all crafts here for a 50% cut in scale, or else. Operators are first in line to answer with the exception Monday. At that time the rest of the crafts will act in a similar manner.

It is the claim of the Public office that the buses does not warrant the payment of salaries set in the union scale. Also that payment of such salaries precludes the possibility of keeping houses open profitably.

LOEW'S TAKES 'BIG DRIVE'

Giving It Campaign In Split Week Houses—Opens in N. Y. in March

On strength of showing made in Newark and Jersey City, best in latter, on test runs, Loew's has booked "Big Drive," indie war picture for all its Greater New York neighborhoods. It will play short half of week in houses, making two changes weekly and given an extensive campaign.

The campaign worked out by J. C. Funchess on the recent Jersey City engagement, declared to be one of the most comprehensive on any such feature, is being used by Loew's on the New York dates.

"Big Drive" went into Cameo for RKO Friday (17) prior to playing for Loew during March.

INVOLVED RKO SUIT IN OHIO

Cincinnati, Feb. 20.

It looks as if the receivership suit in which Libson and Elmer Raugh were named ancillary receivers for RKO by the local Federal Court, is somewhat mixed up. Libson and Raugh were appointed on the petition brought by Jack Silberman, RKO debenture holder. The petition, originally named only RKO, although the court directed Libson and Raugh to take charge of the assets of the RKO Midwest Corp., and the RKO Distribution Corp., subsides of RKO. Looks like politics has entered the picture, as in other receiverships.

Seems as if Silberman had to amend his petition so it should extend to subside also, which is why the receivership was held up after RKO protested. This Silberman did on filed such amended petition Feb. 10, to include RKO Midwest and the RKO Distribution Corp.

So far no date has been set for the hearing on this amended petition and RKO will strongly oppose the action.

So far as known, none of the RKO Midwest funds, which comprises b.o. income from many Ohio theatres, has been sent to New York, under constraint of court, until the matter is settled.

It is RKO's contention that the RKO Midwest, outfit is solvent and that receivership is out of order on that company. Besides which it is known that RKO intends to hold on to its Ohio spots mostly because they are okay not to mention the fact that the company has already paid something like \$4,000,000 on its purchase agreement for the Ohio houses and has no intention of forfeiting such an investment now.

The Ohio case is also the first instance of any action against the RKO Distributing Corp., said to be fully solvent.

With Joe Lee Out, RKO Div. Mgrs. Switch Around

Resignation of Joe Lee from RKO has shifted the divisional setup of that circuit in New York. Lee formerly was in charge of the Brooklyn jurisdiction. This section now goes under supervision of Louis Goldberg, who also is handling the upstate division. The New Jersey junior division remains under the supervision of J. M. Brennan.

Charles McDonald continues in charge of the downtown RKO New York houses with H. R. Emde holding on to supervision of the uptown spots.

Greenberg Buying

Harold Greenberg is doing all the film buying for the Public houses in New York City, which has become one division under operation of George Walsh.

For many years with Public, Greenberg recently was film booker for the Hudson River div.

Blasting Hopes

Los Angeles, Feb. 20. District theatre manager on the coast was publicized as drawing down \$500 for winning first place in a recent big drive.

Imagine his embarrassment when a middle west banker sent him congratulations and then suggested, "You might take that note now."

Catch was that the dist. mgr missed out on the \$500 because his final standing was 5 point below the goal set.

RECEIVER SPLITS OPEN MPLS. SITUASH

Minneapolis, Feb. 20.

Receivership developments have split the picture product situation wide open here and threaten to break up the Public circuit in this territory (formerly Flakelstein & Rubin). With the Public receiver failing to hang on to the product hitherto tied up and squabbling with local exchanges over prices and terms, and with the RKO Orpheum and Lyeum, the latter a large independent loop house, standing by, ready to grab off the film cream available, Public already has lost its stranglehold on picture product in Minneapolis.

Heavy operating losses during the initial weeks of the Public receivership, due mainly to a terrible weather break, and what theatre lessors brand as the receiver's ridiculously ascribing rental readjustment demands' also loom as factors which may cause the Northwest circuit's dissolution.

Orpheum, adopting a new straight sales policy, has corped the United Artists' product away from Public for Minneapolis. Lyeum has grabbed Fox's "Cavalcade." Latter house is a 2,000-seat loop theatre, dark the past two seasons.

Reports current the Public receiver, William Hamm, also the circuit's largest creditor, but lacking in practical theatre experience, has thrown out the Metro contract because of what he regards as exorbitant terms. Unless a compromise agreement is reached and a settlement effected on this contract, Public's position in Minneapolis, for its four loop first-run houses, with only Paramount and some Fox and Warner product. A dispute over terms also is reported to have arisen in connection with the Warner pictures.

Crouch Turns Spieler

Hollywood, Feb. 20.

William Crouch, erstwhile p.a. and trade paper man, is going to invade the middle west in a film-leisure tour.

He is having two reels of intimate silent stuff made of some of the colony's celebs and will take this into theatres as atmosphere for a lecture, "Celebrities I have known."

He has several tentative dates set on a small guarantee plus a split over the house nut.

No Expense for Publix Partners

Charge for Service Sooner or Later—Mike Shea on His Own

Agreement on some fixed charge to the Public home office from partners' regularly receiving certain service from New York, notably on film bookings, is expected to be reached at an early date.

Arrangements would be made with such partnerships as Comerford Kinney & Wilby, E. J. Sparks, Robb & Rowley, and others which have full jurisdiction over theatres in their territories but tie in with the Public house. In various ways, while service has been tendered these partnerships steadily in the past, it has been given mostly as a result of Public's desire to aid partners wherever possible in protecting Public interest involved.

Fox-WC Taking Over Desirables of Pacific NW Houses—Deal N. Y. Made

2D BOMBING OF NABE

Falls at Minneapolis Losses Front At A. M.

Minneapolis, Feb. 20. Falls theatre, independent neighborhood house here, was partially wrecked Saturday (19) by a bomb apparently tossed from a passing automobile at 3 a. m. Front was completely demolished and considerable damage done to the interior.

It was the second time within six months that the showhouse has been bombed. Other mysterious bombing occurred Sept. 21, 1932, and tore a hole in the wall and damaged the interior. Perpetrator never was apprehended.

A. H. Geis, owner, says he does not know what prompted either of the bombings. Theatres employ a booth operator from an independent operators' union here, instead of the union affiliated with the American Federation of Labor.

PAN TRYING TO FIX LANDLORDS

Los Angeles, Feb. 20.

Pantages here set to close March 1, with Fox-W. C. making overtures to Alexander Pantages to take the house back.

Pantages is working with the landlords of the houses taken over from him by the Orpheum circuit (RKO) with the hope that rental reductions will enable Orpheum to continue operation and not throw the houses back on his hands. Pan does not want to have them come bouncing back to him.

MAYFAIR GOES BACK TO READE MARCH 3

As things stand, the RKO Mayfair, Broadway, shows back to Walter Reade on March 3. Next week will be the final week of RKO operation of the theatre.

House has been under RKO operation around two and a half years, opening Aug. 10, 1930.

Recently, and after receivership, Reade offered to cut down to \$20,000 rent, but even that figure looked too high for RKO, as the intention to abdicate the Mayfair indicates.

The theatre formerly was a burlesque house on the Columbia wheel and was renovated at an estimated expense of \$500,000 for the RKO takeover. It has been one of the major headaches of the company since.

Vt. Turns Sunday

Burlington, Vt., Feb. 20.

The bill to liberalize the state Sunday laws has been killed by the legislature. Third reading of the measure refused 160 to 67.

Los Angeles, Feb. 20.

Charles Skouras is on his way from the east bringing a new plan stated to have been arranged via Fox Films through Chase bank, whereby Fox West Coast will be enabled to take over certain houses of the Pacific Northwest company, now in bankruptcy. This plan, from all accounts, has Chase furnishing the means where F-WC, largest creditor of Pacific Northwest, can bid in the distressed spots from Pacific Northwest after the latter's liquidation.

When this is done, the houses which will have been taken over may be controlled under the special supervision of Mike Rosenberg, Sol Lesser and Frank Newman. Newman is now co-receiver on Pacific Northwest. The trio are partners with F-WC in Princeton theatres, a subunit of the Fox West Coast chain, and Pacific Northwest.

This plan was prepared in the east during the visit of Charles Skouras, Rosenbergs and Lesser in New York recently. It has to get the o.c. of the P.N. receivers to additionally before going into effect.

It is expected that with the arrival of the Skouras, Rosenbergs and Skouras, rehabilitation of the Fox West Coast circuit in the Pacific Northwest will get under way. Skouras expects to remain in Seattle four or five days, returning here the end of the week.

First house to be taken back by F-WC, following the bankruptcy and receivership into which the entire Northwest division has plunged around the first of the year is the Fox, Spokane, with Terry McDaniel, a former district manager in the Seattle territory, in charge.

Skouras' Plan
Skouras' Bros' plan, it is understood here, is to take over a few of the class A houses in the territory, including possibly two in Seattle, one or two in Portland and a few towns in Washington and Oregon. Little likelihood, it is believed, of the circuit resuming operations in Montana.

J. J. Sullivan, F-WC vice-president, in charge of film buying, is understood to be staying on in New York until some decision is reached regarding product that will be required for the northwest acquisitions.

Fox West Coast now controls 118 houses in the Southern California territory (including Arundel), of which are marked as two units to be taken over by the new enterprise. Subsequent to the takeover of the 37 houses operating, seven report direct to Charles Skouras. Al Hansen supervises 21 houses in Los Angeles (city); Charles Bowser a similar number in the beach and outlying districts; Dick Dickson has 15 inland towns under his supervision; nine are supervised by E. V. Stuenkel; four by Milton Arthur; the seven Arizona houses by Tom Soriero, and three L. A. dealers are in charge of Reeves Epsy.

Towns that report direct to Charles Skouras are Bakersfield, San Luis Obispo, Santa Barbara, Santa Paula and Taft, all in California.

Hope to Fill Coast Seats By Chain Selling Plan

Hollywood, Feb. 20.

Chain-selling gag which has every Tom, Dick and Harry selling fountain pens, stockings and other merchandise, has spread to show business. Fred Miller, former deluxe house operator here, and Henry Charles, former coast manager for the Morton Company, have evolved a plan whereby the scheme can be applied to theatre ticket selling.

They call their scheme "the prospectus theatre scrip book plan" and have already tied in with 25 local independent picture houses to accept the scrip.

Here's how the chain system works, as administered by the administrators: Scrip books contain \$2 worth of tickets, redeemable by the promoters at 50 cents on the dollar. Salesmen selling them get 10% of the sales. The first two books go to the promoter and the last two to the salesmen. Salesmen get 40¢ per each additional book, plus 10% for each book sold by buyers from them who in turn become salesmen.

NEW NETWORKS RUFFING PLENTY

Bureau of Information

FOR

Advertising Agencies

Advertising agencies and others in the field of radio, against any problem pertaining to the show business or broadcasting from a show angle, are invited to consult 'Variety' for information. This service is gratis. Mail communications will be answered promptly.

Any show angles unfamiliar to the radio program directors of advertising agencies, and all others in the radio-show business, will be clarified.

Information particularly may be desired by radio talent buyers on the estimation of acts' salary values. These will be forthcoming as part of the information published in 'Variety' in the past as to the value of standard attractions for the stage, screen or radio.

Entire free service is confidential. 'Variety' pledges none of the requests will be given publicity in print or otherwise.

Nothing Certain on NBC's Sustaining End of Programs for Acts Excepting Many Auditions and More Executives

With but few exceptions the system that once constituted a sustaining buildup no long obtains on NBC. Of the mass of acts introduced on the chain the past three months not more than one out of 10 has been maintained on a regular schedule over four weeks. Even before an act has had a chance to get some sort of reaction from the fans it's either being replaced by another candidate or coupled up on the same program with other turns.

Act jockeying seems to have become a major pastime with the execs in the program department. No sooner is a candidate for buildup honored set for two or three spots a week than another exec in the same department starts reshuffling the schedule so that room can be made for his or her own immediate candidate. For an act to be able to hold on to three spots a week has become unusual and for it to maintain the same hours the three days a week is rare indeed. Result here has been that NBC hasn't had a new name in months to audition for advertisers or for its artists service to offer to theatres.

Nothing Positive
Four different sets of auditions are going on around the studios every week. Candidates keep piling up out of this four-source mill, but rare is the act tapped for a buildup that actually gets to an airtime more than once. There's Ernest Cutting holding his own auditions every day in the week, there the artists service giving the daily ear to prospects of its own findings, there the program board, made up of reps from each division of the program department, pursuing its own searches, and then finally Monday night glazing when reps from the various network departments sit in for the loudspeaker parade of the assorted hopefuls.

Even after that Monday night glaze puts its stamp of approval on an act it's an exceptional case that's allotted a spot on the network schedule. The program board may have just the past few days segregated a batch of its own choosing and to these go precedence or the first crack at available openings. The Monday night coterie occasionally gets a candidate to the scheduling point, but that's no assurance of a hearing on the air.

John Royal or Bertha Brainerd may have that very afternoon been impressed with somebody he or she had just given a stamp of approval. The lad in charge of the schedules is called on the phone.

'Put Mona Louyde in the 7:45 spot on the blue network tonight,' he is told.

'But,' expostulates the keeper of the program tabs, 'we have Sandy Waters already set for that spot

Too Long a Line

Chicago, Feb. 20.

NBC paymaster henceforth will distribute checks to employees early on pay day. This follows a request made by the Merchandise Trust and Savings Bank.

The bank has been staying open on pay day to take care of NBCites who get their checks after the regular banking hours. Whole NBC organization would then move down en masse to liquidate their paper.

As a result of the unusual crowd and long lines at the windows, the public, not aware of what was happening, became uneasy and rumors started spreading. Bank officials immediately stopped the dispensation to NBC upon realizing the public's reaction.

L&T NBC'S TOP AGENCY FOR '32

Of the ad agencies Lord & Thomas wound up 1932 far in the lead on total expenditures for time on NBC. But with Lucky Strike cutting down appreciably on its time and a couple of last year's major accounts (Quaker Oats and Elgin Watch) out of the network picture, indications now are that '33 J. Walter Thompson may replace L & T at the head of the NBC list.

Following list reveals how the first 10 agencies stood on the NBC summary for '32. Figures are the net income from time sales obtained from each agency source:
Lord & Thomas, \$5,461,866.
J. Walter Thompson, \$3,080,941.
Batten, Barton, Durstine & Osborne, \$2,005,102.
Erwin, Wasey & Co., \$1,345,245.
Blackett-Sample-Hummert, \$1,323,308.
McCann-Erickson, \$1,154,540.
N. W. Ayer, \$1,021,529.
Benton & Bowles, \$879,186.
Campbell-Ewald, \$659,067.
'Simpson Co. (A. & F. Stores), \$600,438.

with the listing sent out to the papers.

'Never mind,' comes the order, 'put her on.'

And on Mona goes, and Sandy Waters was most likely another case of Gypsy Nina, for instance, who got the palms of the Monday night coterie, a spot on the schedule and listing in the newspapers, but nothing that evening that came under the heading of a broadcast.

PROVE IT BY NO NEW 1932 STAR

Chains Permit Agencies to Usurp Act-Booking Privileges—Chains' Greed for Commish Seems Responsible

LOSES OUT ON AGENTS

By Joe Bigelow

NBC and CBS, or any other network, will never be exclusive or even important bookers of talent on their own commercial programs as long as they are in the business of selling acts on the side. This is the opinion of show business and showmen whose experience goes back considerably beyond the average radio executive's.

It is amazing that the rest of show business that NBC and CBS should have so little to say about what talent shall appear on their network broadcasts. There is no parallel for it in any other amusement branch.

Seeking immediate financial returns through their artist bureaus by high commission charges for their own contract artists, the networks appear to prefer to be agents at 15% commission rather than bookers. By going into the open field in direct competition with other agents, the networks are believed by show business to be cutting off their surest source of new talent. Agents in other entertainment lines have always been the invaluable and important discoverers and developers of talent, while the theatres and studios and their booking and casting offices have been content with the important enough work of weeding out the agents' discoveries and worrying about the merit of their own amusement products. In the eyes of showmen outside of radio, there may be no important thing in radio than commish to bother about.

It is regarded as most significant by onlookers that radio, with the world of talent at its feet, was unable to develop out of its own ranks a single new star in the entire year of 1932. Every star of the stage and most every ambitious youth in the country would now prefer a radio career to any other theatrical assignment yet radio was not capable of picking one light in 12 months.

Limited Booking
Of equal significance to those who see further that radio is apparently (Continued on page 46)

OLSEN ON NEW ACCOUNT ETHEL SHUTTA SOLOING

George Olsen and Ethel Shutta ceased several weeks for Loew's out-of-town at \$5,500 to start March 8 for Royal Gelatine at the same time when Fannie Brice starts for the same NBC account. Ken Murray and the R. Russell Bennett orchestra leave that radio connection March 1.

Olsen is committed exclusively to Royal Gelatine as soon as his Oldsmobile contract expires. Gus Van is on the Olds account, but has been doing a single independently, and not with Olsen-Shutta. In some spots such as Baltimore last week, Van at the indie Hippo opposed Olsen-Shutta at the Loew stand.

Miss Shutta, who will not be on the Gelatine program with the Olsen orchestra, is slated for a Loew tour on her own at \$1,500.

Caldwell—Tyler Expand

Chicago, Feb. 20.

Broadcast Checking Bureau here opened a New York branch in charge of Ed F. Wright.

Nate Caldwell and Haan J. Tyler, owners of BCB, returned from Manhattan last week.

NBC's Income According to Industry

Class	No. of Clients	Year 1931		Year 1932	
		Total	No. of Clients	Total	No. of Clients
Foodstuffs	61	\$7,486,768	57	\$9,160,711	57
Drugs & Toilet Goods	40	4,417,029	35	5,244,968	35
Cigars & Cigarettes	7	2,535,160	9	2,849,025	9
Automotive	13	1,028,908	8	1,769,111	8
Gas & Oils	17	1,016,269	16	1,723,536	16
Financial	7	1,188,353	8	1,120,900	8
Soaps & Cleaners	9	1,122,211	4	773,830	4
*Miscellaneous	9	658,293	10	942,399	10
Confectionery & Soft Drinks	10	921,198	8	825,381	8
Machinery	1	610,307	1	611,768	1
Stationery & Books	6	793,935	5	492,215	5
Shoes	7	731,750	6	311,011	6
Paints & Hardware	8	668,379	10	256,520	10
House Furnishings	14	647,436	6	276,700	6
Sporting Goods	1	100,176	0	0
Jewelry & Silverware	2	31,947	3	3
Garden Accessories	3	87,350	1	60,690	1
Travel & Hotels	4	170,821	2	16,591	2
Building Materials	4	387,749	1	12,600	1
Office Equipment	0	1	11,914	1
Radios & Musical Instruments	6	680,123	1	11,470	1
Clothing & Dry Goods	7	325,867	2	11,313	2
Total	234	\$25,607,041	194	\$4,504,891	194

* Chain stores, dog food.

4 Sources Give Radio 70% Income With Same 4 Paying for 90% of Air 52-Week-Run Accounts Last Year

Radio and Tobacco

Radio's first real taste of the national economic handicap may be the cigaret price war. Reported that this will considerably curtail radio advertising budgets.

One major tobacco account already is mentioned as coming off the air shortly.

Foodstuffs, cosmetics, drugs and tobacco have established themselves as the financial backbone of the broadcasting industry. From these four sources radio now derives around 70% of its income, with the expenditures of each group showing an increase from year to year while the trend among almost all other classes of national merchandisers has been in the opposite direction.

Not only do these four classes constitute radio's staple, all the year around customers, but they are collectively responsible for close to 90% of last year's 52-week-run accounts on the chains.

Despite the fact that the network income from the car makers and the refiners upped last year as compared to 1931, the chains still rate these two groups as broadcasting's in-and-outers and not of the stabilized classification. With either group the splurges in radio have been spasmodic and seasonal.

General Motors may have five different programs running at one time and suddenly reduce them all to a single stanza, as it now looks likely when April rolls around. Al Johnson's contract with Chevrolet expires April 8, the Oldsmobile show on NBC winds up April 1 and G. M. has no intention of renewing for the Pontiac affair on Columbia. As for the petroleum, the rush for the either handwagon, after a half-year of comparatively minor support from it started when Ed Wynn developed into a hit for Texaco.

Dependables

But when it comes to the solid dependables, chain sales execs agree, radio can now peg the show distributors, the drug and cosmetic confectors, and the tobacco faction. Even here network marketing experts are inclined to make an exception of the cigaret purveyors, which with the exception of Lucky Strike and Chesterfield, have been of the in-and-out category. If the current cigaret price war is carried on over a period of three or four months, radio, it is anticipated among network sales execs, will get the rub along with other media when the latter two brands start the retrenchment on advertising.

KYW's Deb

Chicago, Feb. 20.

Doty Moseley, described as a Gold Coast debutante and socially registered, is singing over KYW. Honorary not reported. She's sustaining.

CERMAK SCOOP PEPs UP CBS

Chicago, Feb. 20.

Columbia's Chicago offices were jubilant Thursday (16) as the result of CBS' scoop on the night before on the Miami shooting. It was here during the Democratic convention last June, that NBC scooped CBS in a way that rankled and irked the latter attachers for a long time, but the CBS local office now feels that the difference has been squared with compound interest.

Columbia was on the air hours ahead of NBC with a witness description of the attempted assassination of President-elect Roosevelt. Scoop was engineered by Eddie Cohan, Columbia's chief technician, who happened to be in Miami, and Ted Husing.

Dozens of programs, commercial and sustaining, were broken in upon locally all through the latter part of the evening. Both the CBS and NBC studios here stayed open until around 2:30 a.m. keeping tabs on the condition of Mayor Cermak.

Federal Trial Over

Upstate Station Due

Amsterdam, N. Y., Feb. 20.

Case of Raymond Donaldson, whose alleged illegal operation of a radio station near here caused interruptions to programs sent out by licensed transmitters, will come to trial during the present term of the U. S. Court for the northern district of New York.

Federal authorities accuse Donaldson of not only operating a station illegally but also of using 'unlawfully' language over its wave lengths.

3d Chain Intent Deemed Cold As Wynn-Dowling Chill on Idea; Wynn Sued; Webs' 178 Stations

With Ed Wynn said to have invested between \$50,000 and \$75,000 in a third chain idea, with little progress, and with Eddie Dowling, the actor-songwriter having given up the same hunch despite his political affiliations, the third chain thing looks cold. There are some of which are chain affiliated. But those 178 blanket the country.

Dowling, one of President-elect Roosevelt's staunchest campaigners and who is mentioned for a Federal Radio Commission or similar legislative berth, discovered among others likewise interested that there aren't enough good ideas left for another chain. With WHN having cleared the channels through its WRNY purchase to give Loew's an all-day representation in New York, that station is now being talked of as a possible key in a minor third chain. Loew's now has WHN, WPAP (Pallades Amusement Park, an affiliated enterprise) and WRNY, which it has purchased, to avoid any time-splitting.

Limited By Clock
WMCA for years has been battling against cutting the time with WNYC, the city-owned station by the New York municipality, but hasn't been able to effect a purchase or a full day schedule.

But apart from these ramifications which have variously mentioned WOR as a possible key in any third chain, the time clock seems to be the greatest physical handicap along with the warrents. Since commercial radio can only really thrive on the revenue taken in between 6 and 10 p. m., that's an element which nothing can overcome. The morning or late afternoon revenue is relatively negligible compared to the night income.

Suit Against Wynn
Wynn's project of a network of his own is now in a state of litigation. W. R. Richardson, who held the title of v. p. in Wynn's Amalgamated Broadcasting System, Inc., has filed suit in the New York Supreme Court asking that the company and its officers be restrained from disposal of the company and also for an accounting of the salary that Wynn, he says, agreed to pay him. Richardson, who a couple of years ago tried to promote a country chain with George A. Coates, claims in his complaint that he was the originator of the idea on which Amalgamated had hoped to operate. His plan had been to operate several regional networks and then tie them into a national web. Richardson says he got Gygil interested in the promotion and that Gygil, in turn, induced Wynn to come in as president and to put up the coin for preliminary operations.

Shortly after the firm was organized, Gygil and Wynn, contrary to the original agreement, says Richardson, pooled their stock thereby giving them control of the paper network and making Richardson and his 25% ownership a mere silent partnership. Wynn and Gygil, declares the suing partner, then set out to obtain a \$1,000,000 capitalization and when this failed they notified Richardson that it was necessary to turn what they had started over to a group of 'out-of-town business men who would test out their theories of chain broadcasting over a few stations connected by wire between New York and Baltimore.'

What Gygil Got?
Richardson complains to the court that he doesn't like the disposal of his stock interest in this manner and the abandonment by Wynn of the chain system plan. He is accounting his suing has to do with the allegation that Wynn had promised to pay him a salary equivalent to that of Gygil and he now wants to know what Gygil got. What prompted the action is the fact that the comic lost interest in pouring forth his own coin without seeing any possibility of immediate returns, was Arthur Hopkins warning that he would sue if his name were used in any further promotional work of the Amalgamated. Hopkins at the time denied that despite his name being on the ABS' office door and stationery that he was in any way connected with the project.

GROWS 'NAME' CONSCIOUS

Coast Decides Maybe It's Time to Try Change of Pace

San Francisco, Feb. 20. Coast radio and ad chiefs are just becoming name conscious. They've consistently overlooked well-known singles and doubles, going in for variety shows and serials.

Within the past two weeks the ice has been broken by the signing of Eddie Peabody and Peter B. Kyne. Peabody is plunking his hand on the medium, the tendency among the majority of local stations in the smaller spots to overdo the selling of the product has shown little improvement for the better.

And under these outlets use their own initiative toward curbing the amount of commercial spiel the resulting reaction from the loud-speaker element will in due time reflect itself on the entire business of broadcasting.

At the last two conventions of their national organization far-seeing broadcasters brought the over-commercializing topic up for discussion with a view of developing some official pronouncement on the evil, but the thing on neither occasion ever got beyond the discussion stage.

AIR PUG COPY OVERDONE IN HINTERLAND

Despite the fact that plug copy on network programs has been rampant for some time, the tendency among the majority of local stations in the smaller spots to overdo the selling of the product has shown little improvement for the better.

And under these outlets use their own initiative toward curbing the amount of commercial spiel the resulting reaction from the loud-speaker element will in due time reflect itself on the entire business of broadcasting.

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G-M Dropping Both

Olds-Olsen from Air

General Motors has no intention of replacing George Olsen's organization and Gus Van in the Oldsmobile niche (NBC) when that combination leaves the air. G-M is not renewing this contract.

Auto combine, however, is cogitating whether to renew for the coming season on CBS. This period has Storer and Budd, William O'Neal, Jeanie Lang and a studio orchestra under Andre Kostelanetz.

SARTORY WWSW'S MGR.

Pittsburgh, Feb. 20. Joe Sartory is new station manager of WWSW here succeeding Francis Owen, resigned. He has been promotional chief.

Sartory also continues with his promotion job but with Helen Solomon relieving him of publicity duties.

Ad Agencies'

Radio Excess (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc., 550 Fifth Ave., N.Y.C.
Douglas Coulter, Batten, Barton, Durstine & Osborn, Inc., 383 Madison Ave., N.Y.C.

Roy Durkin, Arthur Pryor, Jr., Emilio L. Haley, Benton & Bowles, Inc., 444 Madison Ave., N.Y.C.

E. M. Ruffner, Bluff Co., Inc., 521 Fifth Ave., N.Y.C.

Milton Blum, Blackett-Sample-Hummert, Inc., 230 Park Ave., N.Y.C.

Frank Hummert, George Tormey, Blackman Co., 122 E. 42d St., N.Y.C.

Douglas Stoer, Campbell-Ewald Co., 292 Madison Ave., N.Y.C.

C. Halstead Cottingham, (General Motors Bldg., Detroit), George T. Ewald, Cecil, Warwick & Cecil, Inc., 230 Park Ave., N.Y.C.

J. H. McKee, Erwin, Wasey & Co., Inc., 420 Lexington Ave., N.Y.C.

Charles Gannon, William Esty & Co., Inc., 8 E. 45th St., N.Y.C.

William Esty, Albert Frank-Guenther Law, Inc., 70 Pine St., N.Y.C.

Albert Frank, Harff-Helzinger, Inc., Paramount Bldg., N.Y.C.

Louis A. Witten, Lennan & Mitchell, Inc., 17 E. 45th St., N.Y.C.

Charles A. Schenck, Ray Lord & Thomas, 247 Park Ave., N.Y.C.

Montague Hackett, Jack Nelson, McCann-Erickson, Inc., 285 Madison Ave., N.Y.C.

Dorothy Bristol, J. Walter Thompson Co., 420 Lexington Ave., N.Y.C.

Joh. Reber, Robert Colwell, Gordon Thompson, Ches May Go Off

Ches May Go Off CBS and L. S. Cut To 1 NBC Stanza

Chesterfield's present intention is to withdraw its six nightly programs from Columbia at the end of March and to give CBS its top money customer.

Cig maker is reported figuring on handing in its four week cancellation notice within the next two weeks despite that the agency on the account, Newell-Emmett, has recently been auditioning talent to replace the present program set-up the first of April.

Elmer Crosby steps out of the account the end of March to fill a picture contract on the Coast but among those given a hearing by the agency preliminary to submitting a replacement are Art Liggett & Myers have been Harry Richman. Of the femme contingent auditioned have been Mildred Bailey and Jane Froman. All hearings have been held in a studio outside of Columbia.

With the Lucky Strike periods reduced to two a week, and with a possibility of Art Liggett & Myers cutting out its Tuesday night program, NBC now feels itself free to take on another cigaret account. Objective has become Chesterfield.

Portland 500-Watter

Portland, Me., Feb. 20. The Portland, Maine, Publishing Company, owners of the 'Press Herald', 'Evening Express' and 'Sunday Telegram', have applied to the Radio Commission for a 500 watt station to be located at the Press Herald building in Portland to broadcast 10 kilowatts.

The only station in this City at present is WCHS, having 1000 watt power at night and 2500 watts in the daytime. The new station would be the first newspaper owned station in Northern New England.

AIR LINE NEWS

By Nellie Revell

Today is my second anniversary on the air. Finding myself in the middle of a dead open and shut (open this week and shut the next) theatrical season, I became a verbal acrobat. There's Goldbergs in them that hills! Radio, the erstwhile infant terrible of entertainment, beckoned me and I had to do something.

I've been on the air ever since, excepting, of course, when I have been shoved off by the president of the Oyster Openers' Union—or something of national importance. So now, I know all about it. (I heard that 'Oh, yeah?')

Also imagined that a first fan letter was something that a girl always preserves. The day I got mine I fondled it, looked at it and had visions of passing it on to my grandchildren. Finally opened it and it was a slam at the way I had pronounced the word monologist. People who write anonymous letters always checking some one up on their pronunciation ought to troupe with Will Rogers. Once in a hotel dining room, Will came in and someone asked him to dine. Will replied he had just eat. 'That's wrong,' corrected his friend, 'You should say 'have eaten'.' Well, laughed Will. 'I know a lot of people who say 'have eaten' who ain't eat.'

Whiteman and Bailey

Paul Whiteman leaves the Biltmore hotel Feb. 28. Mildred Bailey and Paul were in conference last week, so the singer's return to the band is predicted.

Dick Powell East

Dick Powell, former film house m.c. and now a picture actor, is coming east and will remain here for an NBC build-up, preparatory to going into a hotel spot with a band.

Three Saxless Boys

Three famous sax players—Andy Sanelia, Arnold Brillhart and Laddy Ladd—are in Louis Katzman's Bath Club orchestra, but none of them toots that instrument.

Katzman, a sax hater, has them playing clarinet, flute and piccolo.

On the Run

Cheerio takes his breakfast in relays. Before rehearsal for his 8:30 a. m. show he stops at the drug store and has orange juice and coffee, does his broadcast and returns for his poached eggs, toast and coffee. He's been seen arguing with the owner of the store, that altogether he's really had a No. 3, or 45c, breakfast.

From Show to Audition

CBS executives took the Plymouth Motor Car clients to the opening of Romberg's new opera, 'Melody,' and then presented them with an audition the next morning with music from the show.

Mary Eastman and Evan Evans were soloists with a large ensemble of mixed voices.

Sustainers' Complaint

Sustaining artists are complaining that the networks are asking them to work without salary in exchange for a build-up that would enhance their value for commercials or personal appearances.

Jane Purcell refused and left her sustaining spot. She retains her commercial.

Dillingham Tries Out

C. B. Dillingham was auditioned with a Victor Herbert presentation at NBC.

View is a series of that composer's numbers.

Surprise

The next time George Hall lends his hotel room to a radio editor, and then goes calling on him at 3 a. m., he will be very sure that the r.e. has not brought his wife along.

Warning's Follow

Immediately following each Old Gold broadcast, Fred Warning and his boys sit around and listen to the recording of the program. Last week a visitor, seeking one of the officials, heard the music, thought the program was still on the air and waited a half hour before announcing himself.

Short Shots

Capt. Wood, of WMCA, operated on for appendicitis, getting along nicely at 'Tarrytown Hospital'. After April 1 Ethel Shuttin will be up in jail on the air. Oldsmobile got off the air following that date. Barbara Blair, in a dumb dame character called 'Sonny', will be built up by NBC. John B. Kennedy, Norman Hagood, Deems Taylor, Helen Willis, Carl Von Hoffman and Louis Ausbacher signed by Harold Peat last week for lecture tours next season. Ray Sullivan, NBC page, wrote the script for the pages' annual air-raid. Called 'The Brass Button Revue'. Gay Ellis, who sings on Cigaret Club program Monday nights, is really Annette Henshaw of the Maxwell Showboat Thursdays. J. A. Roife, a 30-piece band and 'The Men About Town', presented a confidential audition last week at NBC. Phil Lord, 'the country doctor', may undergo an operation. Despite rumors, there will be no shakeup among Columbia employees. Nan Healy, recently auditioned for a commercial last week. Jane Vance, until recently with Paul Whiteman's outfit, is now following the clouds as stewardess on a transcontinental airplane. The Garden Club of the Air, WRNY, is conducted by Bill Hutchinson. Carolyn Grey and Wayne Randall are ailing. Vaughn de Leath, 11 years a radio hearer, is being let out within a few days by Columbia. Roscoe Atlas, uttering picture story, arrives in New York March 9 to be auditioned by NBC. Jean Sargent, Little Jack Little and Mort Downey are auditioning for an oil program at WABC. Sara Hayden, radio actress, is a daughter of Charlotte Walker, stage star. Kathryn Parsons, The Girl of Yesterday, may be auditioned by NBC program department last week for sale on a commercial. Bob White, Columbia continuity writer, plays Dr. Petrie in 'Fu Manchu'. Otto Fawcett, who was on the opening bill at Radio City, is set to go back on the air. Frankie Basch (it's a girl) who 'Razzes the News' for WMCA Sunday nights, is the daughter of Arthur Hays Sulzberger, prominent advertising man of a decade ago. William S. Paley, recently returned from Nassau, leaves for California. The father of Katherine Seymour, NBC continuity department, was killed last week by a hit-and-run motorist. John Bolton, author of 'Lazy Tune', is the youngest announcer on the WOR staff. When Bing Crosby ad libbed on the 'Meet the Artist' program: 'And I play a hell-of-a lot of square' the name of the square was 'holier than thou' listeners. Anthony Frome is the new tenor on WOR's Volegen program. Enric Madriguera is in Bermuda on his first vacation in years. Ramona, of Whiteman's orchestra, is the tallest woman on radio. Paul Ravell, cowboy baritone, will be soloist with the WOR Little Symphony Orchestra. That John Henry show, with an all-Negro cast on CBS, is becoming popular opposite Eddie Cantor, but listeners opine it should be brought together in a solid half hour. Tom Probert, director of WMCA's 'Portraits of Great Characters', is studying at Columbia U. for a Ph. D. Amster Spiro, c.m. of New York 'Evening Journal', has joined the radio journalists. He calls WINS listeners 'The Inside Story'.

The New Sunday evenings. Vera Brodsky and Harold Triggs, WOR's piano team, will be heard hereafter on Sundays at 5:30 p. m. Art Jarrett is the son of May Powers, well known actress of a generation ago. Pat Binford, of the Corn Cob Pipe Club, is assistant superintendent of parks at Richmond, Va. Hal Raynor is NBC's King King Karl. John Medbury was in driving in from the Coast next week. Al and Pete go off the air next week and return to Chicago. Bill Hall has been let out of Columbia.

RADIO ITS OWN MENACE

Radio Influence Making Public Expect Amusement From All Advertising

Chicago, Feb. 20. The radio influence is radically altering the character of all advertising. Advertising experts point out that a new generation is being trained to accept advertising as a regular part of their entertainment. This, with a slight variation of emphasis, carries the companion and correlated idea that if entertainment delivers a sales message, all sales messages should deliver entertainment.

In other words the public, or a large part of it, will accept advertising without resentment when tied to a radio program. They are now educated to it and deem it an established order of logic and events and are even prepared to vouchsafe a certain amount of gratitude to advertisers that bring them enjoyment. But this relationship between merchant and shopper has now gone beyond radio and is reflected in the copy used in newspapers and magazines.

Current copy devised by Bill Eatz for Camel cigarettes is a vivid illustration of the up-to-the-second attitude on newsprint and glazed paper copy. In this there is first of all an effort to entertain the reader—entertainment in pictures and highlighted by explanations of magic tricks. This, in effect, is the radio technique of diverting the potential customer by arousing interest and then cleverly insinuating the commercial plug as a tag line.

Comedy cartoon strips, telling a regular story as in the comic supplements, have become well established as advertising copy. Again using an entertainment approach to put over merchandise propaganda.

More and more is the old fear of appearing "undignified" in copy being overcome and the "light touch" is now increasingly prized.

Webs Agree to Snub Local Fan Sheets if Dailies Give Listings

NBC and Columbia have agreed upon a policy of refusing program and publicity service to local radio fan tabloids or shoppers' magazines in towns where the station newspaper are carrying the station listings. Case in point occurred last week when NBC advised George C. Webb, who had announced the publication of a weekly called "The Radio Broadcast," for distribution in Albany, N. Y., that the network had decided not to place him on the mailing list.

Chain took the attitude that Albany dailies were furnishing adequate program listings and that it wasn't going to be placed in a position of supporting advertising competition to the dailies. Inserted in the letter to Webb was an analysis of the space given to radio by the Albany papers.

Film Names in KMTR's Weekly Vaude Period

Hollywood, Feb. 20. KMTR is instituting a vaude hour to chiefly comprise names from films. Period will compete with other local jamborees relying on vaude acts.

KMTR's show is to be built around Sam Hardy, Benny Rubin, Ginger Rogers and Sammy Cohen. Idea is to sell the program as a weekly "banquet," with Hardy acting as toastmaster. Material is being written by Walter Weems, Michael Kane and Billy Clifford.

MRS. REID'S AIR SERIAL

Hollywood, Feb. 20. Mrs. Wallace Reid has the femme lead in the air serial, "Log of the Hell Ship," which started over KMTR Feb. 15.

Yarn, by Norton S. Parker, is a sequel to his story filmed by Columbia, "Hell Ship's Revenge."

Scare Minutes

Schenectady, Feb. 20. Since the first outbreak of flu this winter there has been a corresponding epidemic of one minute advertising shots fired over the air by concerns manufacturing cold-cure remedies. WGY, for instance, is loading the barrel for half a dozen or more cold treatments, and announcers pull the trigger at all hours of the day and night. It is not unusual to hear three or four different cold-curing products plugged within an hour.

Most of the spolia took off with a reference to the weather and the prevalence of colds, followed by a warning of what may happen if they are neglected.

Station managements, apparently, give no consideration to the effect the repetition of such "one" propaganda is likely to have on listeners seeking entertainment.

CBS BUNCH GONE 'I' AT SOCIAL ARTISTS SAY

Sustaining element among the performers at Columbia are complaining that it's getting tougher than ever for them to get a listing on a commercial auditioning unless they're in socially with the elite responsible. Since it takes money to do the mixing they feel they're doubly on the outside.

Formerly noted for its open sociability and clubbiness, the CBS program department, aver these artists, has gone strictly "haut monde." The Oxford accent has become deeply entrenched and the workaday conversation of the high-brow coterie is thickly studded with references to their previous evening's association with personages of social register import.

Some of the complaining network artists claim that outsiders are given preference over them when it comes to commercial hearings because of their refusal to appear gratis at social functions in which the elite insiders are interested. Couple of months ago Lawrence Cowman, one of the v.p.'s, posted instructions to the effect that the personnel refrain from soliciting the artists for benefits or private functions.

Marlboro's Femme Appeal Thru 'Voice of Romance'

Hollywood, Feb. 20. Marlboro, latest of the cigaret companies to hit the air, will aim its programs as a special appeal to women smokers. Even the title of the quarter-hour, "The Voice of Romance," will be for the femmes.

Sam Coward, Little Chester, recently closing with Fanchon and Marco, have been added to KMTR as sustainers.

Also added is Edna Gunner Peterson.

KMTR Adds Sustainers

Hollywood, Feb. 20. Original Ranjo Boys, Oscar Young and Little Chester, recently closing with Fanchon and Marco, have been added to KMTR as sustainers.

Also added is Edna Gunner Peterson.

DEVoured MUSIC EATING STAGE

Burns Everything So Fast Pace Can't Last—Air Show Biz' Main Alibi—Performers Learn Mike Kills Like It Makes

A RACKET TO TALENT

The scourge of the amusement field is radio. It also remains the theatre's chief alibi.

Tentacles of the electric have spread out and embraced almost every branch of the theatre and, in retrospect today, show people bewail the effects and results of radio's entrance in the field of the theatre. Particularly since the big full arrival.

Showmen argue the pace can't last. Radio is devouring too much music, eating up the stage too cannibalistically and burning out all talent too fast, so that it may undo itself about as rapidly as it made itself prominent in its relation to the masses.

Radio (1) has dealt the theatre a national blow. (2) It's ruined Tin Pan Alley. (3) It has mechanized a silent art—the cinema—with dubious ultimate results, despite the initial reservations in the days of the novelty of sound. (4) It's killed off more performers than it has made. (5) It has discouraged theatre attendance through encouraging a stay-at-home habit and has created competition for it and within itself through the electric's soundfilm affiliations meeting too great a competition via the ether.

Music's Retreat

In the field of Tin Pan Alley it's made the songwriter and the music publisher a stooge and slave for the mike. It's forced them to create 15 times as much song material and work so much harder than former years when 1,000,000-cow song hits were no novelty. A 200,000 seller today is sensational, 100,000 copies are deemed nice and 50,000 "hits" are mostly prophesied by the publishers themselves, who can't see any reason for anybody wanting to purchase.

(Continued on page 48)

Jolson Demands Air Release After 15 Wks.—Afraid of N.Y.—Back to Coast

No 'Public Enemies'

NBC has had its way in changing the billing of the Three Public Enemies on the Williams Shaving Cream program which starts this Sunday (26). Comedy and harmony team, despite building up something of a western air rep under the other title, will be known as the Three California Nuts.

Network had insisted that the Three Public Enemies moniker was not a nice one for radio as it smacked of the crime situation. It advised Williams that the title would have to be revised or else.

LAWYER - AGENT GIVEN GATE BY ACTORS

Radio acts dropping their former stage agents, switching to lawyers or other non-showmen for representation, are now flocking back to the old reps. It has taken the performers about two years to find out that what the lawyers and others know about agenting is how to collect commission or fees only.

Among acts to have recently returned to their original agents are Jack Benny, George Jessel, Georgia Price, Sylvia Froos and Phil Baker. Others are following, or talking about it.

It seems the lawyers and others, on top of lacking talent-selling experience, were too busy taking commission to earn it. In radio, where it's all grab or no can play, the lawyers looked satisfactory as business managers at first, but eventually the acts found out that lawyers know more about law than show business.

Indications are that Chevrolet, acting on the advice of its ad agency, Campbell-Ewald, will before the end of the current week agree to release Al Jolson from the remaining six weeks on his air contract. Action will mean that Jolson's broadcast from New York this Friday (24) will be the last for Jolson for the car maker. Meanwhile NBC has submitted a substitute variety program with Jack Benny as m. c. and Frank Blach directing a studio combo.

It's been a series of clashes between Jolson and the agency execs on the account for the past several weeks, with the tense state between them reaching a climax at the rehearsal of his last Friday's (17) show when Jolson threatened to walk out. Majority of the arguments have been over Jolson's resentment against the agency's interference with his selection of song numbers and gag material.

On several occasions the past two weeks Jolson informed the agency execs he did not want to stay in the changeable New York's dampness, and he was anxious to get out of his radio contract to return to California, where Mrs. Jolson (Ruby Keeler) is now working in a Warner picture. Jolson finally, over the week-end, made his decisive request for his weekly radioing with a contract for press release to this effect at the same time.

Jolson will have been on the air for about 15 weeks for the auto firm at \$1,000 a week (single performance on Friday night). His first two broadcasts were from San Francisco and Los Angeles. Jolson then came east with his wife and continued his weekly radioing with a visible audience in front of him at the NBC studio in New York.

Jolson wanted to return west with his wife but the advertiser objected saying it didn't come out well from the coast. Jolson quoted the Marx Bros. as coming through from L.A. without trouble but the advertiser wouldn't agree, although Jolson at that time offered to pay his own wire charges on the coast, which might have amounted to \$1,500 a week for the remainder of his contract.

Got Flu

When his wife declined Jolson left for Miami for a couple of weeks and made his broadcasts from there. Previously when in New York and during the opening of the Radio City Music Hall Jolson had been attacked by flu and was held in his hotel suite with two nurses almost for two weeks. Despite this he did his broadcast weekly, and by special request left his bed to attend the Music Hall opening. During that occasion Miss Keeler noticing her husband's temperature seemed quite high, forced him to leave the theatre and return to his hotel.

Since then Jolson has been occupied with the thought the varying weather in the city where the temperature drops 45 degrees in 24 hours might bring on another attack of the flu. He probably would have quit before but he did not want the impression to spread throughout the show business he had flunked on the air. The advertising agency taking up his option was proof against this in itself and the agency men, handling the Chevrolet account, after 15 weeks, declared they have been thoroughly satisfied with the Jolson period.

Tannen's Programs

Chicago, Feb. 20. Julius Tannen gets another four weeks' run on Armour's Friday night program. He has previously done two periods for the firm. Programs originate at NBC here.

Meanwhile, Royal Gelatin has auditioned Tannen with a view to using him on the same program

The Advertising Angle

(Commentary on the negative aspects of radio merchandising and bait/hoop for sales. Where the ad end is well handled it requires no affirmative commendation or comment. It's only when advertising aspects of commercial broadcasts seem to lack that showmanly manner that "Variety" will call it to attention.)

Jergen's must be boreome even to the femmes who might eat up the Winchell chatter stuff. Its intro ad spiel is longish and banal, and the tag-end repetitions for the free samples probably inspire a good percentage of tuner-overs.

Ex-Lax

Ex-Lax's digestive candy ball is of a brand which, like the "Sat-evopest's" anti-tobacco stand in former days, wouldn't have received an airing on a major link until recently. Dubious sales arguments to propagate a corrective product of this nature, when sending them over the air waves into the hearts and homes, are fraught with too many dangers along the lines of federal radio censorship. It's little satisfaction when the advertiser overrules any conservative attitude of squeamishness, for it's not a matter of temerity or liberality of thought, as it is the reflex which may result from the Bible belt or the corn belt in their barrage of letters to the nation's law-makers in Washington. Besides the curiosity angle to bring questions from children, Ex-Lax's ad text just about touches the limits in handling a product of this character. The physiological demands of nature cannot be used as an affirmative plea for cashing in via ether time leases when an advertiser of such remedies, with that type of sales' argument approaches the big networks.

Tangee

Tangee's 15 minutes is too short to permit that somewhat longish percentage of ad badly in the sequence of Russ and Sargent and Greta Keller's songologing. The boys' occasional glib references to Greta Keller's comeliness, with a plug for the Tanxure Hygienic, are quite in order, but "my miracle kit," which she liallhoos toward the end, in exchange for 10c in coin or stamps, is not apt to keep the folks on the dial. Unlike some who sandwich their ad stuff in the body of a compelling air entertainment, to the degree that the audience is forced to listen to the midriff if what follows is to be enjoyed, Tangee brooks twirling-out disaster by putting everything at the end.

First soprano has a high voice of the kind some listeners dislike, although it is not piercing nor mike-vibrating. In all, this is one of WGY's better afternoon programs.

Repertoire offered a satisfactory change of pace while reeling off pleasant orchestrations for which the band was a capable interpreter. *Std.*

This blast, coupled with a milder one against the Broadway element that eschewed any attempt to put the theatre to a referendum, was made during a discussion by Rice of his aim in writing 'We, the People.' While the interview took on a strong propaganda flavor for the show (Rice even mentioned the number of actors and stage hands employed in the production), it was probably okay for listeners who follow the legit. Rice spoke with great earnestness though without flourish. In this respect, Moses was nearer to 'type' than Rice.

BERNARD FREELANCING

Chicago, Feb. 20.

Don Bernard, who left NBC some weeks ago after a six-year association as production man, has formed a partnership with Andreas Sulkirk. Latter handles the Household Finance programs.

Bernard and Sulkirk will specialize in building programs for advertising agencies.

This organization, appearing for a 15-minute period over WOKC Sundays, has approximately 30 voices. It is thoroughly trained under the direction of W. A. Jones.

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too much volume or are too close to the mike. Irene Cody is the accompanist. *Retonda.*

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Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York and Chicago.)

New York City

NBC
(Stations WJZ-WEAF)
711 Fifth Ave.
Floor 15-1600
M. H. Aylesworth, President.
Edward G. Patterson, Jr., Executive V.-P.
G. C. McLaughlin, Asst. to the President.
E. Wood, V.-P.
A. L. Ashby, V.-P. and Gen. Mgr.
George E. Brown, V.-P. and Asst. Mgr.
Roy C. Wilner, V.-P. on Programs.
Paul F. Meyer, V.-P. on Sales.
Lewis MacDonagh, Secretary.
M. J. Woods, Secretary.
F. F. McKee, Auditor.
C. W. Horn, Gen. Engineer.
Frank Mullin, Agricultural Dir.
J. J. Adams, Evening Operations.
Bertha Brainerd, Program Mgr.
W. J. Adams, Asst. to Pres.
D. S. Tuttle, Sales Mgr., Artists' Service.

Department Heads
Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Hughes, Sales Mgr.
W. D. Blochman, Purchasing Agent.
John B. Conroy, Sales Mgr.
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Witherspoon, Mgr. Sales Relations.
Paul F. Meyer, Mgr. Adm. Dept.
G. W. Johnstone, Mgr. Press Relations.

CBS
(Station WABC)
485 Madison Ave.
Whetstone 5-2000
William E. Paley, President.
Edward Kessler, Executive V.-P.
Hugh Klaib, V.-P. in Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.
K. R. Lundy, Treasurer.
Karl Knips, Sales Mgr.
William H. Englem, Asst. Sales Mgr.
J. S. Seabach, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohen, Technical Dir.
Paul W. Kenton, Sales Research.
John J. Carroll, Mgr. Research.
J. S. Seabach, Production Mgr.
John F. Williams, Production Mgr.
John M. Jaffee, Music Library.
Hugh Cowan, Commercial Engineer.
Paul H. Kramer, Editor, Continuity.
Marion K. Parsonett, Dramatic Dir.
Herbert S. Glover, Broadcast Mgr.
Ralph J. Wonders, Mgr., Artists' Bureau.

WOR
1440 Broadway
Pennsylvania 5-5000
Alfred J. McCook, Station Mgr.
A. A. Cornier, Sales Mgr.
John J. Hoff, Asst. Sales Mgr.
Lewis Reid, Program Dir.
George Shachley, Musical Dir.
Robert L. Wilder, Press.
J. R. Popple, Chief Engineer.

WINS
114 E. 58th St.
Edison 5-1010
Bradley Kelly, Station Mgr.
John E. Martin, Sales Mgr.
John McCormick, Program Mgr.
Harold Shubert, Production Mgr.
Bernard Levitt, Musical Dir.
George Wieda, Press.

WMCA-WPCH
1097 Broadway
Columbia 5-5000
Donald Flamm, Pres.
William Weisman, V.-P.
Fred W. Brown, V.-P.
Sidney Flamm, Sales Mgr.
Fred Wilson, WMCA Program Mgr.
Bill Williams, WPCH Program Mgr.
Harry Rickard, Station Director.
Harry Hanson, Continuity.
Carl Robert Wood, Publicity.
Eugene Schaefer, Studio, Musical Directors.
Frank Marx, chief engineer.

Chicago
NBC
Merchandise Mart
Superior 8100
(Stations WENR-WMAQ)
Niles Tamm, V.-P. in charge.
P. F. Parker, Asst. Gen. Mgr.
W. H. Brown, Asst. Sales Mgr.
John Whaley, Office Mgr.
C. J. Shild, Chief Musical Dir.
C. J. Shild, Asst. Musical Dir.
W. A. Kany, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists' Mgr.
John Brown, Continuity Editor.
Frank Mullin, Dir. of Agriculture.
Frank Walker, Educational Dir.
Kenneth Carpenter, Sales Mgr.
William Hedger, Local Sales Mgr.
J. E. Overman, Sales Service Mgr.
E. C. Carlson, Sales Promotion Mgr.
John H. Brown, Chief Engineer.
M. W. Rife, Chief Field Engineer.
John H. Brown, Chief Engineer.
Ben Pratt, Public Relations Counsel.
Al Williamson, Publicity Mgr.

CBS
Wrigley Bldg.
Whitehall 6000
(Station WBBM)
Leslie Adams, V.-P. in charge.
Leonard Erickson, Western Sales Mgr.
Fred Brown, Asst. Sales Mgr.
Dorothy Brown, Gen. Production Mgr.
John H. Brown, Chief Engineer.
Harold Fair, Asst. Program Dir.
Howard Neumiller, Musical Dir.
William Cooper, Continuity Editor.
Larry Fink, Chief Engineer.
John H. Brown, Chief Engineer.
Steve Trumbull, CBS Publicity Mgr.
John H. Brown, Chief Engineer.
Harlow Wilcox, Chief Engineer.
Richard Jones, Sales Promotion Mgr.
Richard Jones, Sales Promotion Mgr.
McClure Bellows, CBS Concert Mgr.

Theories on Fanny
For the first few weeks of Fannie Brice's connection with the Royal Gelatine show (NBC) it is the intention of Standard Brands to present her to the air audience as strictly a warbler. The Brice talent as a comedienne, according to the commercial plans, will be given little attention in exploitation copy, although her continuity will be pretty well loaded with laugh matter.
Motive for the procedure is two-fold. One, is to avoid the impression that another comic has been brought in to succeed Fanny Brice and the other is to leave it to listeners to develop the 'ain't she comical' idea for themselves. If the latter reaction reveals itself the commercial will switch the tom-tomming to one in which Miss Brice will be referred to as the first and only woman single among radio's top comedians.

Los Angeles
KHJ
(Columbia Don Lee Broadcasting System)
1070 West 11th Street
Don Lee, President.
C. E. Ellsworth, Gen. Mgr.
C. E. Ellsworth, Sales Mgr.
C. E. Ellsworth, Program Mgr.
C. E. Ellsworth, Musical Dir.
C. E. Ellsworth, Continuity Editor.
C. E. Ellsworth, Chief Engineer.
C. E. Ellsworth, Publicity Mgr.

KFI and KECA
(NBC outlets)
Earle C. Anthony, Inc.
1000 So. Hope Street
Earle C. Anthony, President.
Earle C. Anthony, Gen. Mgr.
Earle C. Anthony, Sales Mgr.
Earle C. Anthony, Program Mgr.
Earle C. Anthony, Musical Dir.
Earle C. Anthony, Continuity Editor.
Earle C. Anthony, Chief Engineer.
Earle C. Anthony, Publicity Mgr.

KFWB
Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 4100
Gerald King, Gen. Mgr.
John H. Brown, Sales Mgr.
John H. Brown, Program Mgr.
John H. Brown, Musical Dir.
John H. Brown, Continuity Editor.
John H. Brown, Chief Engineer.
John H. Brown, Publicity Mgr.

WJZ
Palmer House
State Capitol
C. A. Howell, Mgr.
R. A. Kaufman, Commercial Mgr.
David Cap, Program Dir.
David Bennett, Musical Dir.
Joe Alibough, Chief Announcer.

WLS
1230 W. Washington
Haymarket 7300
Burridge Butler, President.
M. H. Brown, Gen. Mgr.
George Biggar, Program Mgr.
J. E. McDonald, Asst. Mgr.
Tom Ross, Chief Engineer.
Charles Lester, Artists' Mgr.
Hal O'Halloran, Chief Announcer.
Harry Steele, Publicity Dir.

WGN
Drake Hotel
Superior 9100
W. E. McFarland, Gen. Mgr.
John H. Brown, Station Mgr.
George Isaac, Commercial Mgr.
George Isaac, Program Mgr.
Dolan Owen, Musical Dir.
Carl Myers, Chief Engineer.

WIBO
Michigan-Wacker Bldg.
Anderson 5600
Albert E. Nelson, General Mgr.
Lloyd O. Harris, Production Mgr.
John H. Brown, Chief Engineer.
John Van, Musical Dir.
Don Carver, Chief Announcer.

WGES
129 N. Crawford
Van Buren 6000
Gene Dyer, Station Mgr.
Charles Lempach, Production Mgr.
John H. Brown, Chief Engineer.
John Van, Musical Dir.
Don Carver, Chief Announcer.

Advertising Agencies
Lord & Thomas-Henry Sellinger.
J. Walter Thompson-Tom Lockenbill.
Erwin-Wasson-Thompson.
McCann-Erickson-Ted Babbitt.
N. W. Ayer-W. G. McGuire.
McClure-Bellows.
Blackett-Sampson-Edwin Ayleslie.
Reid MacDonald-McDonald.

WBBM HEARS FROM IRISH

Snub to DeValera Brings Out Beau-coup Sarcasm

Chicago, Feb. 20.

WBBM reaped a tornado of squawks from the Irish colony here when it traded in Eamon DeValera's international address for a tenor singing the praise of Bryant and Stratton business college. The Irish president was scheduled to appear on a slip the commercial program was given the time instead.

'Herald-Examiner,' which had devoted much news space to announcing the broadcast, also got part of the indignation which broke in waves over the switchboards at both WBBM and the daily for four hours after the error.

COAST VAUDE ACTS GET AIR BREAK VJX KHJ

Los Angeles, Feb. 20.

Following a walk-out by the majority of the talent on the 'Happy-Go-Lucky' hour, due to a mix-up over the split of stage date proceeds, a hastily recruited cast was assembled to form the nucleus of another air period to carry the same title for the CBS coast network.

The first few replacements comprised KFI stage material, but this was to be enhanced by utilization of vaude acts. Bill Goodwin, of KHJ, m.c'd the replacement group, with the principal comedy handled by Frank Jones, former Panchoy and Marco m.c. Others stepping in were Kay Thompson, blues singer; Clarence Badger, Jr., son of the film director, vocalist; Roy Canfield's 'Hainard,' Yogi Gargenson and Charlie Lung, comics, and H. Moulton's orchestra backgrounded.

Los Angeles

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(Columbia Don Lee Broadcasting System)
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Don Lee, President.
C. E. Ellsworth, Gen. Mgr.
C. E. Ellsworth, Sales Mgr.
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Albert E. Nelson, General Mgr.
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John H. Brown, Chief Engineer.
John Van, Musical Dir.
Don Carver, Chief Announcer.

WGES
129 N. Crawford
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J. Walter Thompson-Tom Lockenbill.
Erwin-Wasson-Thompson.
McCann-Erickson-Ted Babbitt.
N. W. Ayer-W. G. McGuire.
McClure-Bellows.
Blackett-Sampson-Edwin Ayleslie.
Reid MacDonald-McDonald.

San Francisco

NBC
Pacific Coast Division
211 California St.
Continuity 1920
Don E. Gilman, V.-P. of NBC and Gen. Mgr.
Pac. Coast Div.
George H. Brown, Asst. Mgr.
Harry Anderson, Asst. Mgr.
J. L. Frost, Program Dir.

Piping Special Programs Into Hotels And Restaurants by Wire; May Expand

Chicago, Feb. 20.

Local radio performer put a stop to the meddling of an ad agency exec who constantly butted in into the artist's program.

Entertainer hung around the agency for two days criticizing ad layouts, publicity copy, and until the exec finally asked what he knew about advertising.

Just as much as you know about radio, answered the artist, who hasn't seen the ad man around the studio since.

Handouts of Courtesy Samples to Radio Mob Come to Sudden Stop

Chicago, Feb. 20.

Samples—the radio equivalent to three passes—have been sharply restricted in distribution. In the more prosperous days radio advertisers were generous, not to say princely, in giving away in gross lots samples of their product to almost anybody with half a claim to association with their program. It is noticeable that the samples have become harder to get and for about the same reason—their scarcity at the same time as the stringent measures against the theatre pass.

Not so very long ago radio insiders and astute fellows with a knack for deadheading used to drive home of an evening with the back seat piled with loot—free samples of anything from foodstuffs to dentifrices and shoe polishes. Those advertisers who are new to radio within the past year or so are increasingly stingy with samples. Many of the radio folks are quick to point out in terms of a dozen of this or a hoghead of that. Bearing this in mind helps one appreciate the piquancy of an incident around Christmas time at NBC's Chicago branch.

Big Surprise!
A sponsor made much ado about getting everybody's home address, with resultant expectations running high among the radio folks connected with the program. What finally was delivered to their homes by special messenger, with much flourish and signing of receipts was a pound of butter each man. The men involved, not being married, lived in a hotel by himself. No butter was delivered to him.

On ground hog day recently, a messenger gave everybody a pound of sausage!

Holland's Radio Wires

The Hague, Feb. 9.

In the city of Zwolle, in the east of Holland, an alarm system has been invented which makes use of the cables laid for wired wireless. Call stations in various places of the city can be used over the system to arouse fire brigades or police. Private subscribers can also be connected. If thieves cut wires, system starts at once to give alarm, too.

All banks in Zwolle are joining and if system is a success it will be adopted in other cities.

As it operates over the radio wires system is cheap.

Strotz Joins NBC

Chicago, Feb. 20.

Sidney Strotz has been appointed manager of the Chicago artists' bureau for NBC. He succeeds J. Fitzgerald, who will be reassigned in New York upon terminating his present leave of absence to pilot the concert tour of Faderewski. Fitzgerald succeeded Hugh Ernst in the job in the spring of 1931.

Strotz, without prior experience in handling talent, is one of the promoters and present operating receiver of the Chicago Stadium which went under court jurisdiction three weeks ago. He is well known in prize fight and hockey circles here and is related to Kay Strotz, legit actress.

Further in the mechanizing of amusement is a sort of 'wired wireless' already being piped into restaurants and hotels from a central source. It's merely a service of classical or dance music selections, coming over a telephone wire, into the subscribing restaurant. Devoid of any advertising, context is merely a marathon of more or less carefully selected recordings to fit the motif of the evening, from classical to jazz, depending on the time of evening and the day of the week.

There are ambitious plans afoot, if telephonic arrangements can be made along with the necessary details with the American Society of Composers, Authors and Publishers, to ultimately broadcast talent this way, charging restaurants for the program and ridding the patron of any advertising headaches.

Service is primed for conservative hostilities which can't afford entertainment in person and yet doesn't regard a phonograph as becoming its atmosphere.

Columbia Phonograph Co. which was very much enthused about the idea as a separate subsidiary proposition has abandoned it because of the very active concern in radio and live entertainment service henceforth. Otherwise, Col figured that with its very large variety of foreign disc recordings, it would be in ideal position to undertake such a venture.

New World League Deal On Wave Lengths Drawn

Brussels, Feb. 7.

Conference follows conference and plan follows plan in more or less abortive efforts to put some kind of order into the European radio. The Geneva Plan for the distribution of broadcasting wave lengths prepared in Brussels in 1925 was quickly superseded by action for the rapid birth of new transmitters and superseded in 1929 by the Brussels Plan. This, in its turn, had to give way to the Prague Plan, and now we are to have a Lucerne Plan.

To lay the basis of this, the International Radio Diffusion Union, in accordance with the decision of the recent Madrid conference, is meeting in Brussels, Feb. 8-18, under the chairmanship of Vice-Admiral Sir Charles Cardenale, the British wavelength expert.

A check-up of wave lengths at present in operation throughout Europe will be carefully carried out at the official control center at Uccle, Brussels, after which the Union will have to make a contribution with the object of eliminating prevailing interference between one station and another.

This scheme was submitted to a meeting of representatives of European governments at Lucerne in May, where it will be officially passed the Lucerne Plan.

Columbus with 4 Weal.

Stations Overtaxed

Columbus, Feb. 20.

Four radio stations in a city like this, less than 400,000 actual city residents, are plenty, but not one is operating at anything even resembling an even break these days. Majority of programs put on by the local area is the phonograph variety. Lack of advertisers is the reason.

WCAH, on the Columbia chain, is the only station getting more than a flutter from the listener in, with WSEN rated next door to power reaching over the entire state. WAUI still sinking, with WEOA not counting, being merely a mouth-piece for Ohio State university.

STEWART LEAVES KYW

Chicago, Feb. 20.

Phil Stewart has resigned as chief announcer at K-WY and will be forth free lance. He has the three Lady Esther periods for Wayne King as a starter.

Stewart also manages the Bernie Kane Orchestra of which was packed out of the Canton Tea Garden last week by the musicians' union. Job was ordered given to the Jack Chapin orchestra, the Monday night relief aggregation.

RADIO CHATTER

East

News-casting is getting a big play in Providence. The News-Tribune announces items morning, noon and night while the 'Journal' and 'Bulletin' broadcast at noon, 6 and 11 p.m.

Floyd H. Walter, organist over WGY, is director of the Niagara Choral club, a new unit heard from this Schenectady station.

Herman Bernie is managing George Givoli, who has become the 'Greek Ambassador' on Eddie Cantor's programs.

Edward Hale Bierstadt is dramatizing the '20,000 Years in Sing Sing' for Sloan's Liniment.

Paul Meyer, former publisher of Theatre Magazine, is a v.p. of the World Broadcasting System.

E. F. H. James, NBC's sales program director, in a spiel before the Poor Richard Club in Philly proved how 'broadcasting advertising was getting better as well as bigger'.

Talk was released over WJLT. NBC is helping WHAM, Rochester, celebrate its increase in power from 5,000 to 25,000 watts March 4 by turning over the blue (WJZ) network for three consecutive hours of dedicatory programs.

Radio eds on the dailies around

the country are squawking about the increasing batch of last-minute corrections on the NBC schedules.

Lord & Thomas and NBC were flooded with queries on the report that Lucky Strike was withdrawing its Jack Pearl program in June. Regulation answer handed out was that June was four months away.

CBS is dicker with a couple of commercials for Downey. If these fall to come through by the time the Woodbury contract expires March 15 he'll immediately start out on cross-country vaude tour.

Street Singer goes into the Capitol, New York, March 3 and does the next week for Loew all in Baltimore.

Don C. Mann, v.p. in charge of the Frisco branch, is in conference in the NBC home office talking over budget slashing and business possibilities.

Talk by Donald Shaw, NBC's eastern sales manager, before the Springfield, Mass., Advertising Club broadcast over the local CBS affiliate.

Tom McKnight and Milt Gross are slated to write a funny price script when she starts for Royal Gelatine March 15.

West

Carl Nissen, commercial manager of KNX, back on the job after a month's illness.

Lawrence King, now tenoring with Jay Whidden's orchestra on the Coast, is the former Albert MacGillivray, for six years in Fanchon-Marco unit.

Name of Marion A. Mulroney of the license of KOU, Honolulu, with Advertiser Publishing Co. the sole owner.

KTAB granted permission to move main studio from San Francisco to Oakland.

Frank Wilburn replaced E. C. Sturm as partner with M. B. Scott in KFI, Fresno.

Sara Langman, writing and directing the KPWB serial, 'The Rendezvous', is taking a six weeks' leave of absence due to illness.

Serial is off the air awaiting her return.

KREG, Santa Ana, Calif., 100-watt, now on unlimited time.

Marion Kyle, KHJ salesman, lost that status to start an ad agency of his own.

Standard Oil of Calif. is about to launch another coast network program in addition to the Standard Symphony over NBC. Intention is a lighter type bill.

Mid-West

Paul Rymer, author of 'Vic and Sade', is under special NBC Artists' Bureau contract in addition to continuity staff.

Frank Muller, director of agriculture for NBC, back in Chicago from Florida.

Goodman Ace ghosted column for Gracie Allen in Yank Taylor's Chicago 'Times' department.

Bob White turns a four-page plot daily, and Hal Hudson puts fleshly dialog on the skeleton for 'Milligan and Mulligan'.

Roy Shield returned after two weeks in Hollywood to resume his NBC chief musical conductorship.

Mary Glenn and Glenn Dillard Gunn, music critic, did a special program for KYW, Chicago.

Dallas advertising agency said to have option on 'Vic and Sade', over NBC, until March 1.

Rosa Fonnelle piped through a special program from Chicago to General Electric dealers assembled in Cleveland. An NBC stunt.

Fitchco Optical Co.'s using a studio musical ensemble mornings over KYW, Chicago, while Beatrice Creamery takes announcements among phonograph records.

CHANGES TIME

Williams Shaving Cream has shifted to a Sunday night period and will cut down to 15 minutes until the Smith Brothers show off NBC April 2. From that date on the Williams affair, with the Joe Moss orchestra and the Three Public Enemies, will go on a half-hour schedule.

Account had been set to start this Friday (23), but decided to make it a Sunday evening event when it would have no other later product on the air as competition.

WJW'S LICENSE

WJW, new local station, has received a six month license from the federal radio commission.

In making the award the commission officially recognized the change-over from the Mansfield Broadcasting Association to WJW, Inc., John C. Welmer, owner.

Tough to Be Funny

That radio's funny men are lucky if they last a year is the opinion of air theorists. Content to be funny many weeks in succession. The comedy answer for radio, they argue, is the stability of an Amos 'n' Andy, whose script situations help them. Growth of Easy Aces is likewise mentioned as substantiation of the belief.

The research lads declare it's no wonder that the air comedians are going nuts. They can't find enough material week after week.

Incident is cited by a radio man who was driving to California. He stopped off at the general store of a small town in Arizona. Jack Benny was on the radio, gassing with George Olsen, and cracking that Olsen used to be a drummer but lost one of his stinks, and that's how he became a leader.

One of the locals turned to the city feller with a bewildered look and wanted to know what Benny meant. They couldn't savvy that type of comedy. But the homely appeal of the script act seems to be in their corner, declares the radio exec who was touring.

KPO Will Cost NBC

\$750,000 on Coast

San Francisco, Feb. 20.

When NBC unshakes the 50,000 watts of KPO early in March that network will have expended nearly \$750,000 on the station.

Chain bought KPO last year from Hale Bros. for \$200,000, paying off at the rate of \$100,000 year. Hale, local department store owners, had already applied for a power increase so NBC was forced to go ahead with the project.

General Electric is doing a complete installation job for NBC with some \$240,000 involved. KPO, feeding the Gold network, and KFI on the Orange hookup, are the only 50 kws. on the Coast.

Elaborate transmitter system is being completed about 10 miles from town on damp lowland lands of Belmont in San Mateo county. Transmitter will require a staff of eight technicians under direction of A. H. Saxton, chief engineer on the Coast, with Curtis Peck on the grounds as supervisor.

Time rates will up when the 50,000 go to work.

Sherman & Pratt May Hop To N. Y. Wkly by Plane

Chicago, Feb. 20.

Sherman and Pratt, comedy team with the Real Slick program (NBC), may have to fly to and from New York for their Sunday broadcasts.

With Vincent Lopez leaving the Congress hotel in another 10 days and returning to New York, the orchestra and must necessarily originate in the east.

It is believed that Sherman and Pratt are built into the program as an integral part of the series that the sponsor will find it cheaper to pay aeroplane passage than attempt a change.

Flying schedule works out as the boys do not broadcast on Saturday and would not have to be back at KYW, here, until 3:30 Monday afternoon.

Jane Froman Set

Jane Froman steps into the Chesterfield Tuesday and Friday periods on CBS, with Lenore Hay's orchestra sharing the spots with her. Assignment goes into effect tonight (Tuesday).

With Miss Froman Chesterfield has two female warblers on the series. Ruth Etting is on Mondays and Wednesdays.

KYW'S DANCE ROTATION

Chicago, Feb. 20.

Similar to WBBM's 'Round the Town', dance orchestra rotation, KYW is establishing its own 'Merry Go Round'. Included are the Vincent Lopez, Mark Fisher, Jack Chapman, Don Pedro and Al Trace bands.

Lopez drops out within the next fortnight when leaving town.

Inside Stuff—Radio

Immediately following his return last Tuesday (14) from his southern vacationing William S. Paley plunged into the routine of putting each of his top execs through a detailed quiz concerning departmental matters under their supervision. The two departments that interested him particularly were the sales and the program. Unusual spectacle of the CBS prez going through this procedure gave rise to a flock of rumors about impending changes in personnel, with the program department and artists service the main objective of the overhauling.

In recent weeks Paley has been giving an ear to men from the older lines of show business regarding their viewpoints as to the entertainment on radio and his network in particular. The CBS prez has declared himself in these conversations as welcoming criticism and suggestions on what could be done to improve the quality of the network's sustaining entertainment. Most of these exchanges occurred during his recent vacationing when he came in contact with 74 representatives figures from the various phases of the amusement business. Past few days he has invited several others to meet with him and air their opinions and suggestions.

Coast talent welcomes the occasional chain broadcasts from Los Angeles, where radio artists are used on picture assignments, because it is tending to boost salaries. Station owners, on the other hand, are pointing and claim the chain artists are spoiling a good thing.

Cases in point are the young straight man whose price was \$5 a performance for last week's broadcast, but boosted to \$20 as a weekly stooge at one of the picture-air programs; an actor who was getting \$15 a week on staff from another station and who was paid \$75 a night for a coast-to-coast program, and a femme player who has been getting \$20 for a chain instead of the \$750 top she was receiving from another local.

For a second time 'Variety' supplies protection for material which is denied by the Copyright office which makes publication the first requirement of copyright. Material not yet published is supposed to be protected by action in common-law. This necessitates legal establishment (Continued on page 62)

ROLFE BACK IN SAME AIR NICHE, COMMERCIAL

B. A. Rolfe's comeback Saturday nights on NBC at 10-11 p. m. for an hour's dance music, resuming the same spot as Lucky Strike, packs an hour of pop music. Since Rolfe, discarded by L. S. a year and a half ago, Rolfe has been doing nothing but vacationing in Europe and Honolulu and completing an original 'dramatic musical comedy' for radio broadcasting.

It was on this same 10-11 stretch that Rolfe first put Lucky Strike on the ether map. It wasn't until later that L. S. added the Tuesday and Thursday sessions, which may become only a Thursday event.

Rolfe and his Terraplane orchestra commence commercially this Saturday (23) under Hudson-Easey sponsorship, but in order not to lose the Lucky Strike audience, Rolfe started sustaining this past Saturday (18) as a builder-upper for the forthcoming commercial series.

Rolfe will somewhat modify his fast tempo style, which became such a moot argument at that time when Lucky Strike was conducting public polls on popular tastes. He will relinquish the idea of mixing up the old and new program numbers.

Rolfe is set with 45 men and also has his original Men About Town trio back with him. Blackman agency represents the Hudson-Easey account.

Renewals

Larus & Bros. Co. (Edgeworth Tobacco) for 13 weeks, effective March 15, on NBC's basic red (WEAP), northwest, mountain and orange (west coast) networks. 'Corn Cob Pipe Club of Calsaiden' program continues.

Calcsaid Co. (Calsaiden mouthwash) for 13 weeks, starting March 14, on WJZ and WEAL.

MARMOLA-BLOCKI SHOW

Chicago, Feb. 20. Marmola, shrinking pastilles for stylish stouts, goes radio for the first time today (20) over WBBM. Thereafter it is everybody's prayer that the advertiser will carry out a promise of extending the show to a Columbia network.

Ambitious script program is Fritz Blocki's adaptation of the Hearst serial, 'Chickie', leased to Blocki by King Feature Syndicate. It will be a five program a week entertainment from 7:45 p. m. with Irene Wicker, Marie Nelson, Stanley Andrews, Cornelia Osgood, Jack Daley, Vin Haworth, William Farnum (not pix) and Vince Coleman. Ray Appleby will stage.

CARBORUNDUM QUILTS AIR

Carborundum finishes up its career on CBS for the season this Saturday (23).

Company will have made it a run of 13 weeks. Program, with Edward d'Anna piloting the band and Francis Bowman as m.c., originated from Niagara Falls.

FRED ALLEN

Management

WALTER BATCHELOR

BATH CLUB REVUE

WABC

Sunday, 9 P. M., E. S. T.

LOU KATZMAN

And His LINIT ORCHESTRA



ATTENTION!! SPONSORS!!

SID GARY

Radio's Versatile Baritone

Feb. 17, Pandemonium; Feb. 24, Newark

HEADLINING for LOEW

Entire Loop Circuit to Follow

RKO, Marty Farlin

Low, Johnny Hyde—Wm. Morris Agency

"THE GREATEST TRIO ON THE AIR"

"Two girls and a boy that sing and sparkle with red hot music and song for the early risers." (AIRCASTER)

DON-HALL TRIO

COAST TO COAST

WEA SUNDAY 10 P.M.

WJZ 7:30 A.M. Every

Mon., Tues., Wed., Thurs., Fri., Sat.

Wgt. N. Gals. 151 W. 46th St. New York

FREDDY MARTIN

AND HIS MUSIC

COCONUT GROVE
PARK CENTRAL HOTEL
NEW YORK

BROADCASTING NIGHTLY



Columbia Broadcasting System presents

FREDDIE RCH

STATE, NEW YORK, NOW

(Week Feb. 17)

Also Conducting
Columbia Revue, Morton Downey, Boswell Sisters, Gertrude Niessen and others

Personal Direction
COLUMBIA ARTISTS BUREAU

LEON BELASCO

N.B.C. C.B.S.
Wed. 9:30, E.S.T. Mon. Thurs.
Woodbury Hour and Saturday

NIGHTLY
AMBASSADOR HOTEL, N. Y.
Sole Direction HERMAN BERNIE
1619 Broadway, New York

JACK DENNY AND ORCHESTRA

WEAF WABC
Waldorf-Astoria Hotel
Victor Records
Lucky Strike Dance Hour
Whitman Chocolates

WJZ WOR
Management M. C. A.

KIT-CAT LONDON

ROY FOX BAND

B.B.C. Network Decca Records

CBS Survey Claims 16,809,000 Sets Now in Use for 60,514,000 Listeners

Survey made by CBS on the number of radio sets sold between the last census date of April, 1930, and Jan. 1, 1933, estimates that the number of homes owning radios has jumped from 12,048,000 to 16,809,000, an increase of 39.5%. On the basis of 3.5 persons to a home the survey then proceeds to the conclusion that radio has 60,514,000 potential listeners.

New York State, the analysts point out, may have bought 1,232,000 sets within the above mentioned period, but 49% of these rate as replacements. Among the Southern States sales were comparatively insignificant, but when checking on homes previously without a set it was found that that class of ownership had jumped 105%. This was particularly true of Louisiana and Florida.

States showing the least percentage of new home sets sales were Michigan and Iowa. Michigan bought 139,000 sets since the census, but only 25% of these went into parlors or living-rooms that didn't have them before. Iowa's level of increase was only 20%.

NBC's Explanation

Some NBC men concede that CBS has better advertising programs, but also offer an explanation. The NBC boys claim that CBS has fuller opportunities to produce and spot sustaining talent because NBC's time is too well taken up with commercial accounts, thereby leaving a minimum of open hours for sustaining interludes.

Composers' Rates Queer NBC's Idea On Special Tunes

NBC Artists Service has given up the idea of trying to sell some prospective commercial on introducing an original musical score in the air. Network asked several of the better known composers to quote prices for such an assignment and the figures handed the booking office proved a quick discouraging factor.

Top money askers were Jerome Kern and George Gershwin. Kern put his figure at \$3,000 per program, covering the writing job complete, while Gershwin made it \$3,500 per half hour, or hour's score, with his personal appearance included.

THREE BIDDERS RIVALS FOR KFOP, LINCOLN, NEB.

Lincoln, Neb., Feb. 20. There are a lot of "ifs" governing the fate of KFOP here.

Three different factions have filed for the wavelength. If Dee Dirks, of KFAB, is given the sanction of the comish, it'll mean a much needed outlet for CBS in this area. Should Howard Shuman, member of the recently organized Cornbelt Broadcasting Co. and present manager, be allowed to keep it—NBC may take some time. G. W. Jenkins, the third to file, is keeping quiet pending action of the comish.

The station is below the watt minimum usually demanded by chain systems, but the need here for coverage, especially for the CBS net, prompts the network to waive this.

KFAB now handling CBS in this territory, splitting time with WBBM, loses the best early evening hours.

Machines and Girls in Place of Telegraphers

Entire crew of telegraphers in NBC's traffic department has been let out as a result of the replacement as an economy move of the Morse layout by teletype machines. Girls replace the 15 men affected.

Wire connections are maintained between the network's branch offices and the major stations on its red and blue lines.

LOUISVILLE EXCEPTIONS

Louisville, Feb. 20. Exceptions have been filed by WLAP and WFTW to the report of the examiner recommending that the Federal Radio Commission authorize WFTW to move here from Hopkinsville.

WLAP took exception to the finding that WFTW is financially, technically and legally qualified to operate the proposed regional station, and objected to 31 other findings.

Iowa Extension

Davenport, Ia., Feb. 20. Central Broadcasting Co., operating WOC and WHO, here and in Des Moines, has been given until May 15 to complete and place in operation its new 50,000 watt transmitter now being erected at Mitchellville.

Sub-zero weather and necessity of drilling deeper for a sufficient flow of water has retarded construction.

Pershing Agrees to Air

General John J. Pershing starts on a weekly broadcast over a 44-station NBC link for General Tires and Rubber March 15. Program will have him doing the narrative to the dramatization of incidents from his life and war experiences. Contract is for 13 weeks.

Hookup will take in besides the basic red (WEAF) web the northwest, the southeast, the southwest and the westcoast networks. Show will run from 9 to 9.30 p. m.

KSL, in Salt Lake, Going Strong for Commish Programs

Salt Lake City, Feb. 20. KSL, Salt Lake 50,000 watt, is going in heavy for commission business, usually spurred by larger stations. Latest addition to this roster, in which KSL gets so much per inquiry. Looks as though KSL per-inquiry. Looks as though KSL is throwing its entire talent lineup into a bid for the commission (weekend nights) for the benefit of the tablet takers. Révise is a copy of Don Lee's Blue Monday Jamboree, even to the naming of "Adventures of Skylark" Comics.

Other contingent basis accounts handled by KSL includes sale of a book on pattern quilts for a dime, leading up to what is a threat of advertising. Station gets 33 1/3% of take; mail is sent to station where commish is deducted and balance forward to sponsor. Other commission accounts on the air on this station are old tablets and stomach remedy. A mineral water and a physic are on a semi-commission basis, buying part of the time. KDYL, the other local station, does not accept contingent accounts.

Most propositions are submitted directly by the advertisers, although many come through so-called agencies and radio bureaus. The agencies usually ask 15% cash commission on the radio station's portion. Commission's vary from 10c per letter on inquiries to 1-3 of sale price where money is sent directly to station; a few even promise 1-3 on repeat orders sent by listeners after first purchase.

National Association of Broadcasters frown upon commission broadcasting.

STAGE SEX LECTURER NOW ON AIR AS 'VOICE'

Newark, N. J., Feb. 20.

The Voice of Experience on WOR, is Dr. Taylor, who formerly gave sex lectures in theatres. He played four weeks at the local Rialto and was met with indifferent grosses. He is disclosing his identity by an appearance on Proctor's stage.

Col. Phono Will Record Programs Direct Off Air

Columbia Phonograph will record programs from off the air after holding out for months on the theory that this would also cut in on its electrical transcription business. But with Ed Conne and Al Boasberg joining Columbia in charge of the radio program, building and electrical transcript departments, Col decided that it could also service artists and advertisers by recording all programs right from the ether. Lou Minding will head this end of it.

These disks can be shipped out for spot broadcasting in outlying situations, or be used merely as a record for the artist or advertiser who would want a permanent impression, on wax, of what was etherized.

Columbia is of the opinion that Federal Radio legislation inevitably must compel all commercial broadcasters to make such records of their programs in the event of any tickbacks or squawks, particularly in the chatter stuff.

UNION OIL QUITS AIR

Los Angeles, Feb. 20. Union Oil drops out as co-sponsor of "The Merry Maids" vaude hour on the CBS Coast chain. Oil company has been footing the bills for six weeks but eliminates radio in an 80% cut in its advertising appropriation.

WMMN Is Paid and Pays Off in Goods; Owner Furnishes Home, Accepts Autos

Elasticity

Was a time when a radio announcer had to know his proper diction from life and war experiences. Linguistic accents to properly pronounce foreign song titles, such as operatic arias, and a generally refined aura via the ether waves.

Now with McNamee, Wallingford, Ross, et al, serving as straight-aways for the radio comies, they must also pass as adept professional fools, truly akin to stage straight-men.

Sound Effects Pet Paranoia Of Prod. Depts

Chicago, Feb. 20.

"What your program needs is more production!"

This is what the average studio or network technician will tell the average radio actor, program director or anybody. They love sound effects with the passionate enthusiasm of intense rivalry. Each technician brags about his sound effects—the finest coat that ever moored for NBC, the most carbonated belch ever heard from coast to coast. These matters of pride with the technicians.

In radio there is what they call an "operator's ear"—meaning the ability to listen only for mistakes. Sound men probably let all dialog go straight through their acoustical apparatus. But when it comes to a good wind storm, a motorboat putting in the distance or a burglar and pawing his fingers to crack a safe, the technicians are instantly alert.

Precious Squeak

Hence arises the invariable criticism of all programs that they aren't enough "production" in them. A really nifty entertainment from the radio technician's viewpoint, with many a "producer" concurring, is one in which there are horses, rain and a gurgling brook, dogs, ponderous locks and heavy doors, murderers wearing squeaky shoes, crunching peanuts, and crying babies.

Recently an official at WBBM here discovered two technicians carrying a swivel chair down the hall. Exec recognized it as his own and demanded reason for the theft. "We'll get you another one," was the reply from the sound expert, who had a feverish gleam in his eye. "This chair has a squeak in it that makes the finest spring effect ever heard on the Columbia network!"

Typewriters for Kids

New Radio Campaign

Chicago, Feb. 20.

Uncle Bob, otherwise Walter Wilson, has been retained by Remington Rand to spread propaganda over KXY.

Company wants to extend the sale of portable typewriters for use by school children. Figures Uncle Bob's 10 years of kibbitzing with the juveniles is an ideal set-up.

KTM SLASHES AD RATES

Los Angeles, Feb. 20.

KTM reduced its commercial rates approximately 20% effective Feb. 15.

It's in line with recent reductions of nearly all small Coast stations which are currently taking it on the chin.

Fairmont, W. Va., Feb. 20.

WMMN, of this city, operated by A. M. Rowe, Inc., who really is A. M. (Shad) Rowe, prominent local citizen who formerly was secretary to Senator M. M. Neely, gets plenty of advertising for his station, even if advertisers are short on cash. WMMN takes its last three call letters from the initials of Senator Neely's name.

Rowe has not only furnished his home with furniture taken in exchange for radio time, but has also taken a number of autos for air advertising and he has most of the single boys employed at his station, using up meal tickets taken in exchange for restaurant broadcasting.

It was more than a year ago that Rowe started accepting goods in lieu of cash in payment for WMMN time. He has not only managed to keep the station paying (in goods), but has kept his employees satisfied even though they are not always paid off in cash. Rowe found he had too many advertisers on his books and started to square up a lot of accounts. When advertisers offered goods instead of cash, he accepted. Since then most of the old accounts have been written off in this way.

LEONARD HAYTON
and His
CHESTERFIELD ORCHESTRA
SIX NIGHTS WEEKLY
(Except Sunday)
via
Entire Columbia Network
9 P. M. (E.S.T.)

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIPS' DENTAL MAGNIES
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
W A B C

DUMB CRACKERS
—
ROBERT BURNS PANETELA WABC
Every Wednesday Evening at 9:30 P. M.
BURNS & ALLEN
Dir.: WM. MORRIS AGENCY

WILL BROTHERS
and 4 Boys
and a Guitar
COLUMBIA BROADCASTING SYSTEM
CHIPSO
Personal appearance
at 7:30 P. M.
779 Seventh Ave. New York
9:15 P. M. New York

RUTHETTING
GLORIFYING THE POPULAR SONG
ON
CHESTERFIELD Program
COLUMBIA-COAST-TO-COAST NETWORK
MONDAY AND THURSDAY, 9 P. M., E.S.T.

THE GREEK AMBASSADOR
of Good-Will
GEORGE GIVOT
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

morton a. milman
circle 7-2525
-2580

CHARLES ALTHOFF
Variety, New York

VINCENT SOREY
Creator of the
Gauchos Program
And Many Other Superior Programs
CBS Sunday 11 P. M. WABC

"SWEETHEARTS OF THE AIR"
MAY BINGHI PETER
BREEN and DE ROSE
ENTERING 10TH YEAR OF RADIO
Mgt. NBC Artists' Bureau

IMMERMAN & SON, Inc.
128 WEST 44th ST., NEW YORK
SUPERIOR GOLDEN TALENT
For Radio and Stage, Exhibits, Act-
ing, Orchestration and Arranging, Lessons in
Use of Stage and Exhibits, Dances
Unusual Voice Culture Method
STUDIO AVAILABLE BY THE HOUR
Bryant 9-5535

G AGS
FOR SALE
DAVID MURRAY
P. O. Box 461, Bridgeport, Conn.
WIRE OR WRITE

THURSTON
Sponsored by
SWIFT & CO.
On a Renewed Contract
Thursdays and Fridays, 8:45 P.M. (E.S.T.)
N.B.C. Coast to Coast

'Slug' Ad Deal with Scandal Sheet Figures in Godfrey's RKO Ouster; Bellitt's 'Amateur' Shows Also Out

After holding over in the booking office for a week as booker of Zlt's Cosmopolitan, after his dismissal as booking head of RKO, George Godfrey left the office entirely Saturday (18). His departure was requested by the RKO theatre department.

At the same time, the theatre heads issued orders to its New York and suburban neighborhood houses to discontinue the Henry Bellitt 'amateur' shows after this week. The Bellitt deal was put over by Godfrey while the latter was still booking head.

The theatre department indicated its decision to remove Godfrey from the booking office altogether had something to do with a previous warning that he could remain as the Cosmo booker only as long as he did not interfere with the regular RKO bookers and their business, and not permit RKO's own theatre book to influence acts in considering engagements at the Cosmopolitan.

Also accountable for Godfrey's final removal was a new blackjack advertising-booking gag, used to an extent that has never been duplicated at RKO or any other RKO office. Godfrey offered acts, through the RKO agents and booking office, Cosmopolitan bookings for which they would be paid partly in salary and the rest in advertising in the scandal sheet Zlt publishes on the side.

Back Stood for It

Although advertising a \$5,000 show, the Cosmo has been officially budgeted in the RKO office at \$600 for five acts on a split week. But with the advertising slug on, the actual cash outlay for acts is considerably less. Although Martin Beck did not object, the other RKO execs resented this kind of booking in the RKO office. Along with Godfrey, the Cosmo goes out of the office also. It paid a \$40 weekly booking fee for the privilege of getting acts at RKO's prices, with the Cosmo, included in regular RKO routes, and for use of the RKO name in billing its acts. It was the only indie theatre with permission to use RKO in advertising. RKO figured the Cosmo might not have paid off, and RKO would have to. It would have amounted to more than the \$40 booking fee.

Bellitt's 'amateur' shows, as arranged for him by Godfrey, have been playing the RKO neighbors for one-night a week in place of the regular amateur shows formerly booked outside by Dave Green. Bellitt has been getting standard acts for his bills, although the audience continued to register them as amateurs. Bellitt is paid \$40 for five acts and a union plan player, and promises the acts they'll be seen by the RKO vaude bookers if accepting, with regular work to possibly result.

4 WKS. OF VAUDE PUT BACK BY COMERFORD

The Comerford circuit reinstated vaudeville on a full week basis each week. Scranton, Wilkes Barre, and Binghamton, N. Y. this week was switched to the Brooklyn Park because of the Mae West holdover at the Broadway house.

Leon Errol and Gladys Glad, who were to have been added to the tab for the New York week, were dropped for Brooklyn, with that house deciding to dispense with the extra salaries.

Errol, Gladys Glad Out When 'Sally' Goes B'klyn

Fanchon & Marco's 'Sally' tab, which was to have played the Paramount, New York, this week was switched to the Brooklyn Park because of the Mae West holdover at the Broadway house.

Leon Errol and Gladys Glad, who were to have been added to the tab for the New York week, were dropped for Brooklyn, with that house deciding to dispense with the extra salaries.

Boosting a Drop

Phoenix, Ariz., Feb. 20. Tom Soriero, P-W.C. div. mgr. the up the 'W' pl. 'Parachute Jumper', with Maxwell House coffee, by using this line:
'Parachute Jumper—like Maxwell House coffee—good to the last drop.'

2 More Wks. for Cantor, Jessel; Got 112G in 1st 3

William Morris office's Cantor-Jessel 2d variety roadshow will play two added weeks of southern and midwestern one-nights, commencing March 12 at New Orleans. Show stopped after last night's (Monday) show in Palm Beach, where Cantor and Jessel will vacate until resuming.

Palm Beach was the final stand after three weeks of one-nights along the Atlantic coast, in which the show grossed \$112,000 on 38 performances, half of which were at \$2 a night and the rest \$1.50 matinees. Following New Orleans, show goes to Houston, San Antonio, Ft. Worth, Dallas, Tulsa, Kansas City, Des Moines, Omaha, Minneapolis, Milwaukee, Indianapolis, St. Louis, Memphis.

In Kansas City, Omaha and Minneapolis will play the Orpheum (formerly RKO) houses, which drop their films for the Cantor-Jessel one-day booking.

Magic Acts Offered Free Publicity by Camel Ciggie Agency

William Esty, advertising agency for Camel cigarettes, which planned the magical exposes now running in the daily papers in the city ads, is sending to all vaude bookers the offer to do press work for any magicians who will send in their cards. Only hitch is that there are few magicians and fewer routes.

Offer includes preparation of two acts, one an act and the other for the opening, which the agency will endeavor to plant in the cities played on the strength of its own advertising drag, which, it is figured, will be all velvet to the theatre.

Agency contends that these exposures are creating a renewed interest in magicians and may eventually be instrumental in bringing back that branch of entertainment.

Grace Moore's 2d Booking At N. Y. Capital on 'n' Off

Another Grace Moore picture house booking for the Capitol, New York, was on and off last week. This one involved the 'The DuBarry' musical cast. Instead, headliner Miss Moore, but Loew and the opera's producers, Mrs. Tillie LeBlanc and Morris Green, couldn't get together on money.

Producers first asked \$15,000 for the show. Loew's best offer was \$12,500.

Loew called off a previous Capitol booking for Miss Moore as a single act. Instead, headliner Miss Moore, but Loew and the opera's producers, Mrs. Tillie LeBlanc and Morris Green, couldn't get together on money.

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\$3,750 for Mary Garden

Chicago, Feb. 20. In her home town, Chicago, this week for a stage week at the Chicago theatre, Mary Garden is getting a \$3,750 guarantee against a 50-50 split with the house over \$40,000.

RKO'S 'ROUTE,' 1933 STYLE, 13½ WKS.

Minneapolis, Omaha and Kansas City go straight pictures after this week, cutting three more weeks off the RKO vaude book and leaving it in a worse shape it's ever been in. With the three-week loss the total RKO vaude time is down to 13½ weeks and four one-day stands.

There are nine full weeks and nine splits remaining and consecutive bookings without numerous layoffs are not possible. On the total time left only six weeks, or less than 50%, are full salary dates for acts.

The RKO 'route' now runs: New Orleans (full wk.; full salary); Cincinnati (full wk.; full salary);

Palace, Chicago (full wk.; full salary);

Detroit (full wk.; half salary);

Toronto (full wk.; full salary);

Grand Rapids (split wk.; 25% cut);

Academy, N. Y. (split wk.; 'showing' salary);

Patterson, N. J. (split wk.; 'showing' salary);

Albany (split wk.; 'showing' salary);

Troy (split wk.; 'showing' salary);

Providence (full wk.; 25% cut);

Boston (full wk.; full salary);

Newark (full wk.; full salary);

Albany, Brooklyn (full wk.; full salary);

Prospect, Brooklyn (split wk.; 'showing' salary);

Trenton (split wk.; 'showing' salary);

Hempstead (3 days; 'showing' salary);

Cosmopolitan, N. Y. (split wk.; 'showing' salary);

Lyndbrook, L. I. Westwood, N. J.;

Park Lane, Palisades Park; New York, Jersey City, all one-day Sundays for apples.

Book is playing vaude on a week-to-week notice. New Orleans is a 1,000-mile jump from the nearest stand, Cinoy.

'Showing' salary usually amounts to 50% or less than an act's regular or full salary. Ordinarily a 'showing' salary is accepted by an act for the opportunity of being caught by an RKO booker or possible further bookings. As the 'showing' salary now applies to Albany and other distant points from New York, where acts are never caught by a booker, merely a booking office gag to cut salaries.

50% FOR ONE YEAR

'32 'Vanities' Was \$12,500—'31 Edition Half That Into N. Y. Par

Earl Carroll's 1931 'Vanities' which has been playing one-nights on the road with the cast on co-op, will play a Broadway picture house week at the Paramount, New York, next week (24). Salary is \$4,500. Mitchell and Durant head the cast. The '32 'Vanities' played the Par a couple of months ago at \$12,500.

'Sally', F&M unit, previously scheduled for the New York house, was shifted to Brooklyn Friday (17) through need of a stage show there. House under original plans was to have Mae West and NRC.

Carroll revue after playing New York, goes into Brooklyn, with date March 3.

Split Week Upstate

Glens Falls, N. Y., Feb. 20. Lawrence J. Carkey and David Collins take over the local Empire for five years. Mr. Carkey will also continue as manager of the Rialto. With full week vaudeville at the Rialto, split week programs will be given.

P. A. Dana, lessee of the Empire, has plans at present.

Mpls.-St. Paul, 700,000 Pop., Vodeless 1st Time 30 Yrs., with Orph 100% Pix

'Yeah, Man!'

Stepin Fetchit, who somehow or other is spending the winter in Florida, sent a business wire to his agent, Charlie Yates, last week. It read:

'Can you send me a red hot vaudeville unit with six pretty chorus girls and band to include 18 people for \$250? I pay transportation and I arrange costumes and I buy them to open Miami for two weeks and then tour back north with me to open Feb. 24. Wire answer and send act in rehearsal and arrange to buy a good bus that can make the trip and I will come to New York and bring money.'

Yates sent back a two-word wire reading: 'Yeah, man!'

Minneapolis, Feb. 20.

Elimination of vaudeville at the RKO Orpheum with last week's bill leaves Minneapolis without this type of entertainment for the first time in nearly 30 years. It also leaves the Twin Cities, with a population of almost 700,000, without any stage shows at any of its picture or estate while variety houses for the first time in local theatrical history. Starting with last Friday the Orpheum operates as a straight picture house.

The only flesh-and-blood entertainment whatsoever in the Twin Cities now is that provided by the dramatic stock and stock burlesque companies struggling along in Minneapolis. The influx of variety shows at the Metropolitan, the night shows and an occasional singer or band act in a neighborhood picture house.

A decision to eliminate vaudeville at the local Orpheum was reached at a conference in Chicago last Tuesday participated in by Nate Blumberg, representing Orpheum circuit; Morgan Ames, division director, and M. C. Park, house manager here. The bill scheduled for this week had already been advertised and the announcement by Mr. Park upon his return from Chicago Wednesday that vaudeville was through in Minneapolis came with startling suddenness and as a shock to the city.

\$5,000 Off the Nut
Influencing this decision was the present state of business here, the fact that the elimination of the vaudeville would permit the chipping of \$5,000 off the 'red nut' (representing the cost of the five acts, musicians, stage hands, etc.), the state of the theatre's finances and the ability to obtain 'united' state aid.

With the circuit in bankruptcy, everything here on a cash basis and the weekly necessity of meeting the \$5,000 vaudeville charge crippled the local house too much. Exceeding that it is minus a cash reserve the theatre is in a comparatively pretty fair financial shape, owing but very little aside from rental which has not been paid for some time.

The theatre building is owned by the Hennepin Realty Co., an Orpheum circuit subsidiary, which has not received any rental for a number of months. Ground lease is owned by Hillside college, Michigan. Efforts now are being made to obtain a readjustment of the ground rental. A drastic cut in the rent charged against the theatre also will be necessary.

Under the straight film policy all picture plays will be played. No musicians and only three stage hands in place of the present 19 musicians and 12 stage hands. Figuring on a radically readjusted rent, the theatre will be left with \$3,500 for its share of the gross.

CO-OPERATIVE

RKO May Assume Par's Obligation On Diamond Boys

RKO may take over Paramount's week's obligation to the Diamond Boys and play the act at the RKO Roxy, New York, next week. The Diamonds' complaint against Par is for the current week's obligation. New York, holdover show, but that Par refused to put it in writing. Act insisted on its salary for the unpaid Paramount debt last week. Par refused to pay the Diamonds at the regular payoff for the rest of the bill (Thursday 17) and referred the matter to its legal department.

Par Planning to Start Indie Vaude Upstate

George C. Walsh, in charge of New York State for Publix, is planning to try cut vaudeville in Peekskill, Newburgh and Middletown, N. Y., on a two-week basis. It started in about two weeks. May later spread policy to take in other towns, particularly Glens Falls.

Poughkeepsie and the Paramount, Kingston, S. I., are continuing with vaude.

No arrangements with any bookers as yet.

STATE-LAKE, CHI CLOSED INDEF

Chicago, Feb. 20.

State-Lake theatre, Orpheum Circuit link, closed Friday (17) for the second time within two months. It first closed for two weeks before Christmas. Nate Blumberg, RKO div. mgr., ordered the shutdown upon his return to Chicago last week.

State of the house is problematic. There's a \$30,000 plaster against the State-Lake Theatre Corporation on a landlord's judgment for unpaid rent. For past fortnight rent was paid daily.

Business during February dwindled to the vanishing point. There were 76 people on the main floor Tuesday night (14), with the final five days gross negligible. RKO operating the local Palace with vaudeville.

The referee in bankruptcy objected to the State-Lake's alleged eating up of the weekly profit that has been turned in consistently of late by the Palace.

F&M BOOKING PALACE, CLEVE, 5 ACTS, \$2,000

Fanchon & Marco has been engaged to book the \$2,000 five-act bill at the Palace, Cleveland, as a result of the RKO theatre department's decision to buy vaude shows outside its own booking office.

Disatisfied with the past RKO-booked bills, J. J. Franklin, in charge of RKO's Cleveland houses and a brother of Harold B. Franklin, at first decided to go into the open market for shows. He contacted several New York agents with that in mind, but later decided to book exclusively through F. & M.

With F. & M. booking, the Palace returns to stage shows February 24. First bill will comprise Tom and Betty Wonders, Four Trojans, Mezzoni and Keene Revue, Zella Santy and Fred the Hawk and Dorval. They'll work with the Horda Heidt band, which is in for a run on the stage.

A & A at \$6,500 for Loew

Amos 'n' Andy will play the Fox, Washington, for Loew next week (March 2) of Roosevelt's presidential inauguration. All team will get \$6,500 and a percentage split on a joint booking by the William Morris office and NRC.

Balance of the Loew Inaugural bill will comprise Stuart and Lash, Peter Higgins and Chaney and Fox. Music Hall last week without salary. It was adjutated during the week. Report A & A received \$10,000 for the RC week a gag.

Agency 3-Act

Harry Norwood, Matt Kelly and John Hickey have formed an agency partnership. New combo will operate under Norwood's RKO franchise.

THE VAUDEVILLE TALENT HUNT

Ike Rose's '33 Vaude Experience

Midgets Bus-Jump 2,000 Miles to Learn There's Another 800 Miles to Get Work

Minneapolis, Feb. 20. After traveling in their own bus for six days 2,000 miles through blizzards and zero weather from New Orleans here for a single week booking at \$800 salary, Ike Rose and his company of 14 midget performers arrived here Wednesday afternoon to find that the local engagement was out because of the sudden, last-minute discarding of vaudeville. Rose was informed that the date was switched to Cincinnati, 800 miles distant, and the act could open there Friday afternoon.

Rose declared that it would be impossible to negotiate the 800 miles with his bus in the day and a half remaining. He was instructed to proceed by rail, the act to stand the transportation cost. Rose, however, has to foot the bill for getting his bus down to Cincinnati, his chauffeur driving it there empty.

In the past three months, Rose has had two weeks of vaudeville time for his act—the week in New Orleans and the current Cincinnati engagement. He has nothing beyond Cincinnati. To bring his company here by bus from New Orleans, Rose figured that it cost around \$300. He allows each of the midgets \$7 a week for food and the company stopped at a hotel each evening, doing no night driving. If the jump had been made by train from New Orleans it would have cost \$45 per person for railroad fare, or nearly \$800, the entire salary for the act.

After deducting his transportation cost of \$300, there would have been left about \$500, or about \$35 per person, for the act here. Orpheum officials tried in vain for three days to locate the Rose bus and sidetrack it to Cincinnati. There was much consternation exhibited by the 67-year-old manager and his midget troupe when they arrived here, after battling the cold and snow for six wearying days, only to learn that they had 800 miles further to go before they would be settled for a week.

With no vaudeville time available, Rose and his sister, who has been playing his midgets in and out of two-day stands through the south, booking film theatres and opera houses in the smaller towns. He says that they have been getting by nicely in this way. If nothing develops at Cincinnati, he again will go out and do spot booking, he says.

A Plah-zur!

Phil Tyrell, RKO agent, goes south with the Newark Bears this week, but not to try out for the ball team.

Tyrell is making it a pleasure trip during the Bears' spring training at the invitation of the International League champions, manager, Al Maunax. He's Maunax's vaude agent during the winter.

4 Flushers Become Trio, Zion's Stage Accident

Baltimore, Feb. 20. Lyle Zion, one of the Four Flushers, acrobatic turn at the Hippodrome, was badly injured at the first performance Saturday (19), sustaining a four-inch gash on top of the head and a severed blood vessel. Accident occurred when Zion's right hand slipped while doing back flip flop.

Will be out of act for a few days. Until he returns it will be the Three Flushers.

Hall on Loew Time

William Hall, CBS sustaining baritone, has been set for a complete tour of the Loew circuit. Six of the weeks will be played around New York.

First of these is the State, March 4.

Better Number

Chicago, Feb. 20. Ann Greenway, vaudeville Mary Garden from the front at the Chicago theatre Friday, swears this happened. Miss Garden exited for a costume change and returned to sing 'Carmer' in character. Whereupon a conversational old woman next to Miss Greenway leaned over and said: "Why, I like her better than Mary Garden!"

For 1st Time RKO Booking Office Losing \$700 Wkly.

RKO's vaude booking office, because of diminishing commissions, is now estimated to be losing about \$700 a week. It's the first time the booking office, which once was a tremendous money-maker and always self-supporting, has been a losing proposition for the circuit.

With its book down to 13½ weeks of playing time, RKO is spending about \$38,000 on an average of 65 acts a week on a full week basis. Its commission on these bookings, and its only income, at the official 5% rate amounts to approximately \$1,800.

Booking office overhead runs to around \$2,500 a week, of which Martin Beck's salary, \$1,000, is 40%. Overhead includes salaries for the three bookers, other employees and rent.

Those Stooges!

N.A.R.C.S. (National Association of Royal Comedian-Savers) has been organized in New York by a group of elite stooges. The boys have drafted Ted Healy as their honorary chairman.

Officers are Eddie Moran, who stooges for anybody, president; Benny Baker, who stooges for Lou Holtz, vice-president; Moe Howard and Larry Fine, who stooge for Healy, secretary-treasurer and sergeant-at-arms, respectively, and Babe Howard, who stooges for Moe Howard, custodian of wardrobe.

So far all members are officers, because so far there aren't any other members.

Craig, Jr., Not Serious

Monrovia, Calif., Feb. 20. Dr. Robert Pottinger states that the condition of Richy Craig, Jr., confined in the medic's sanitarium here, is not serious, as previously reported.

The physician says Craig is there resting prior to beginning a picture engagement.

Air's Uncle Don and Jack Osterman Into Old Roxy

Old Roxy gets Uncle Don, WOR air force, and Jack Osterman with his Club Richman show. The two were signed through Fanchon & Marco.

Uncle Don opens at the old Roxy Friday (24) and moves the following week to the Fox Brooklyn. Osterman opens at the old Roxy March 2.

KEMP DIGGING FOR AIR ACTS

Artist Bureau Canvassing Whole Variety Field for Ether Possibilities—Auditions Daily—Network Wants Comedy Acts and Especially Comedienne—Sustaining Build-Ups

HEARING IS 25 WKLY.

NBC, through artist bureau auditions, is making a thorough search of the vaudeville field for possible radio talent. It opens the door wider than ever before for vaudevillians who yearn for that mike chance.

Scouring of the variety field is under direction of Harold Kemp, NBC's vaude booking head, now a member of the NBC artist bureau, is listening to about 25 variety acts a week in daily auditions. So far he has been receptive for the air showings of McLaughlin and Sarah, Aileen Stanley, Clifford and Marjorie and Ann Butler. Others that he and other members of the artist bureau have auditioned will go on whenever open spots appear.

The network is particularly desirous of finding comedy acts, while the Gracie Allen influence has given NBC a particular yen for comedienne. The variety field is being searched because radio's present principal comedy style is based on the vaude type of cross-fire gagging.

For Sustaining Buildups Procedure for the vaudevillians will be the regulation radio way—auditions, then a sustaining spot if the act passes the program board. Sustaining work is expected to sell the acts to commercials.

Working in conjunction with Kemp in the vaude search are Chester Stratton, Ed Scheuing and others of the artist bureau who sell the network's contract talent to the stage booking office. They're scouting all agents for prospects.

In addition to the artist bureau's daily auditions, given at the rate of seven or eight a day, its new general audition on Monday nights, at which 20 to 40 hopefuls are heard, will also be utilized for digging into the vaude end.

Paul Ash's New Work

Chicago, Feb. 20. Paul Ash will make his first appearance as a dance hall maestro at Merry Gardens ballroom here opening March 4.

Belien of Kennaway made the deal.

Ann Seymour's Divorce Suit vs. Denis DuFor

Cleveland, Feb. 21. Ann Seymour (DuFor), vaude single, has brought suit for divorce from Denis DuFor, former actor and now theatrical agent, whom she married in Cleveland in 1930.

Miss Seymour's petition alleges DuFor (formerly of DuFor Bros.) hasn't paid for her support since her marriage.

Doc Breed's Rest Cure

Boston, Feb. 20. Doc Breed, head of RKO's Boston booking office, has gone away to recuperate. He suffered a nervous breakdown last week.

'DESSERT SONG' DATES

'Desert Song' unit, laying off in New York this week, has been booked by F&M, to play the Paramount, Newark, opening Thursday (23).

It follows for Loew's at Valencia, Jamaica, and at Paradise, Bronx.

Conservatrix Named for Mrs. Kohl

Probate Court, Chicago, Appoints Daughter—Widow Is 68 and Ailing

Growl for Beck

Owner of a dog act that hasn't worked for six months, has taught one of his pups to growl whenever anyone says 'Martin Beck.'

Bank Moratorium Sure Jazzed Up Detroit's Stages

Detroit, Feb. 20. Fanchon & Marco will probably be out as far as any further bookings for the local Fox house as an aftermath of the cancelling of the 'Gir' Trouble' unit slated to open here Friday (17).

With closing of banks and the Fox house in receivership, an attempt was made to use the unit with a guarantee of salaries only. The difference, to F&M, was asked to be waived, but with F&M refusing to waive their end and the entire unit was cancelled and a show thrown together, opening on scheduled time. Acts were booked not earlier than 8 a.m. of the opening day, and the line used wasn't booked until 11 a.m., with the opening show scheduled for 1:30 that afternoon.

Talent used was recruited mostly from night clubs. Included were Ethel Norris, Jay Mills, Bob Nolan, Rose and Rae Lyle and the Evans line. Miss Norris almost lost out on the booking thinking that the offer was a rib because of its suddenness.

Evans had just had his line taken out of the Michigan in an effort to cut costs of that show with conditions being the reason. Evans had been given his notice but even that was out when the bank holiday affected things locally so much. With the situation at the Fox, he was sent for and put the girls on without a 24 hours rehearsal with all the rest of the time needed for wardrobe fittings. Public co-operated to the extent of supplying wardrobe, etc.

It is slated to build a second show next week, with the two week notice now up expiring at that time with a strong possibility that house will go sound.

ROYAL AS ADVISOR TO AYLESWORTH ON R. C.

John Royal has become an unofficial adviser on the operations of the two RKO theatres in Radio City as NBC v.p. in charge of programs Royal does his suggesting and reporting direct to M. H. Aylesworth, with all meetings taking place at the NBC offices.

Among other things Royal confers with Aylesworth on the stage bookings submitted for the Music Hall and suggests the suitability of certain standard vaude acts for that house.

Royal was with Keith vaude before going air.

O'Connor Kids Banned; Act Refuses \$75 Cut

Los Angeles, Feb. 20. When State Labor commission refused a permit for Patry and Don, minors, to appear currently with the O'Connor Family at the Downtown, act, with only four remaining, balked at a \$75 salary cut. Edna Hanley and Co. were spotted to sub.

O'Connor act had been contracted at \$300 for the week for six people.

Chicago, Feb. 20. Probate Court Judge J. G. Van Keuren has appointed Caroline Handlan as conservatrix for her mother, Mrs. Caroline L. Kohl, one of the largest Orpheum circuit stockholders and widow of a pioneer vaudeville showman of the west, Mrs. Kohl is 68. She has been in failing health for the past two years.

Office of George L. Schien, attorneys for the Kohl interests, declined to comment on the matter. Dr. E. F. Foley and Dr. S. J. Imbicki reported to the Probate Court recommending the appointment of a conservatrix. Bond of \$45,000 was posted through the Maryland Casualty Co. by the daughter.

Meanwhile an action against the Academy theatre at Hasted street has been started by the Foreman State Trust and Savings Bank. It is one of the Kohl properties. George A. Padlock was named receiver for the theatre.

RKO BOOKING UP 'OBLIGATION ACTS'

RKO is flooding its vaude book with 'obligation acts' in an attempt to wipe out some of the obligations piled up by the booking office during the Godfrey regime. The bookers have orders to spot the acts that have time coming on as many shows as possible, without impairing the value of the bills.

Three of the acts are at the Albee, Brooklyn, this week and a similar number in other RKO houses around the country. When booking obligations will be paid this way.

Jack Danger Booking House He Played as an Actor Only 10 Days Ago

Chicago, Feb. 20. Jack Danger played Powers theatre, Grand Rapids, Feb. 9-10-11 as an actor. Now he is booked at the theatre, Herman Blumenfeld of the Barnes-Carruthers agency, who booked Danger as an actor, didn't know he was also a booker. Blumenfeld is out of luck and his theatre.

Danger has been a triple threat around Chicago for some time. He is actor, agent, or booker, as the situation demands. When booking he generally sells himself as an actor to himself as a booker on the first show he books. It simplifies the situation, especially if the first show is also the last one.

17-Year-Old Dancer's 100G Suit Over Stage Accident

Boston, Feb. 20. Mrs. May McGrath, of New York City, acting for her daughter, Helen Hurst, 17, dancer, filed suit this week in Federal court here for \$100,000, against the Keith Massachusetts Corp. Plaintiff says the girl was member of a troupe playing Keith's, Lowell, when a platform collapsed, causing injuries to girl's left leg.

Declares malignant tumor developed which is incurable and may lead to amputation.

Schumann-Heink's \$1,800

Los Angeles, Feb. 20. Fanchon & Marco has booked Mme. Schumann-Heink into the State, Long Beach, to follow her current week at Loew's State Feb. 22. Long Beach date starts Feb. 22. She received \$1,800 for the L. A. week.

Squawks

New York, Feb. 15.

Editor Variety:
Why all this fuss over that stale automatic gag between Milton Berle and Andy Rice?

Nine years ago I did an act with another fellow. On the bill then was Lew Cooper (blackface single). Over a dinner table Lew suggested that same joke for our act, which we did for three years.

Who is the originator?

Jack North.

Editor Variety:

I wish to correct a statement made in the last issue of 'Variety', that Miss Jean Cohen, adapted a play, 'Griehood of A Queen'. No adaptation of this play exists, up to date.

Winter Cruises Bilked

76 Artists, 28 Jazzists

Three liners on 12 and 15-day West Indies cruises, also one boat leaving today for Bermuda over Washington's Birthday, are carrying entertainers under salary. In all, 76 artists will be carried on the four ships, in addition to 28 musicians engaged for the special performances.

Artists on boats touching Havana will play three shows on land during the day spent there. Performances go on at 5:30 and 9:30 in two different theatres, the show then giving a third performance in a night club. Extra compensation for the Havana appearances. Arrangement was made by Nat Abramson, who booked the boats.

Aboard the Georgia, which sailed Feb. 15 for 15 days, are Carl Gardner, m. c.; Sylvia Loew, Evelyn Martin, Violet Love, Carlos Carletta, Mary Lou, Marjorie Lane, Grace Perry, Mabel Doolittle, Bobby De Rio, Tiny Rosen.

Aboard the Mauretania, which sailed Feb. 17 for 12 days: John Piccoli, m. c.; Gray Family, Mary Marie, Fayne and Wellington, Patricia Storm, Eunice Berle, Arthur Ferman.

Aboard the Veddam, which sailed Feb. 17 for 12 days: White Claire, m. c.; Cherie and Tomasita, Patricia Courtney, Dorothy Turrey, Bob and Wanda Collins.

Largest show will be aboard the Mauretania, leaving today (21): Harry Hersfield, m. c.; Nordstrom Sisters, Lillian Wagner, Zanou and Kaz, Vandy Cape, Alexis Rothoff, Sylvia Sims, Woods Miller, Eddy Barry, Karre, Noyes and Le Baron, also a line of showgirls.

DE MUTH'S 4 JEWELS

This Week, Feb. 18, Academy, N. Y. and Capitol, Trenton

Entire Act
TRAINED, STAGED AND PRODUCED
BY HARRY DE MUTH
New York's Foremost Acrobatic Troupe
Studio 158 Broadway, New York
Phone, Chicago 7-9743

Dufaye Returning East; Walker in Sparring Act

Hollywood, Feb. 20.

Grace Dufaye, brought here recently from New York by Fanchon & Marco, and spotted in 'Snapshots' unit, returns east for future bookings this week (24). She closes with the unit the preceding day.

Mickey Walker, middleweight champ, opened a two weeks' engagement for F&M (currently at the Warfield, 'Frisco, with Oakland to follow. He is doing a sparring exhibition in 'Movie Circus'.

RUNAWAY 4 RULING

Breakaway Member Can't Adopt Old Act's Title

Only one act can use the name Runaway Four, and that's the original group, according to a ruling made by the V.M.A. Controversy started when Harold Boyd of the original knockabout quartet broke away from his lengthy partnership with Jack Oliver and the O'Brien Bros. and formed his own Runaway Four.

V.M.A. ruled that Boyd is entitled to use his own characterization, but not the Runaway title and routine with his new partner. Oliver and the O'Briens have the title and the routine, but can't replace Boyd with a similar character.

Dayton's 2d Vaude House, Cooper Out of Lyric

Dayton, O., Feb. 20.

A. J. Cooper, who recently acquired the New York Hippodrome management, has pulled out of the Lyric here after eight months' operation and lease on the house has been up for five years by Edmund Breckenridge, late manager of the Hartman, Columbus.

Breckenridge plans five acts of vaudeville with pictures, four shows daily, at 10, 20 and 30c, opening Feb. 25. He is redecorating the house and changing the name. He also runs the Court, pic house, at Bellefontaine.

This gives Dayton two five-act and picture houses. The Ohio has been treating its patrons lately in this manner at a dime a throw.

Dick Hoffman's New Job

Chicago, Feb. 20.

Abolishment of the RKO club department here sends its manager, Dick Hoffman, into the newly-organized Consolidated booking office headed by Louis Chicco. Hoffman was with RKO over 20 years.

Tom Powell is booking a vaudeville theatre in DeKalb, Ill. Third member of the abolished department was Jerry Sullivan.

Vaude-Shorts Hartman Folds Owing Salaries

Columbus, Feb. 20.

The Hartman theatre, operated for the past two months on a vaudeville policy by the Great Lakes Theatre Corp., was closed this morning with the folding of the Hartman Schwartz, head of the corporation. For the past two weeks the house had been running only shorts with a continuous vaude bill and taking it on the chin.

House lost plenty in the last three weeks. Hitting the skids to mere \$2,000 take last week. House had operated non-union, which has hurt plenty on the grosses. All employees unpaid for past three weeks.

Networks Miss Out

(Continued from page 37)

able to see, is that the networks themselves were responsible for the booking of no more than 25% of the principal radio talent. Outside of the minor commercial program talent, musicians, etc., and with few exceptions in the star class, the networks were not involved in the selection of principals for the most important programs. The advertisers and advertising agencies did not care to trust the networks with the important bookings.

The commish-grabbing methods that dictate the present NBC and CBS artist bureau policies are held solely responsible for the networks' failure to rate as bookers as well as agents. When a prospective advertiser calls on a network for a sample program, the network instinctively confines the talent to acts who are under NBC's or CBS' management. If wanting to delve their into the talent field for possibilities, the advertiser must go to other agents or direct to non-contract artists. Most of the time the advertiser winds up by rejecting the networks for talent and buying their talent outside.

Seeing the Stage

But when one goes to shove their own artists beyond the audition stage on the radio, the networks figure the stage booking sideline will atone for the air losses. They are willing to build up their contract artists for stage purposes. That's where most of the commish-grabbing comes in. Meanwhile somebody else is getting the commish for the commercial radio bookings on their own programs.

That foolish commish-grabbing is responsible for the advertising agencies' original move toward establishing their own artist bureau for their clients. It is clear now when the advertisers and agencies learned that frequently only 50% and 60% of the money they were spending for talent went to the talent. The networks' commish-grabbing artist bureaus got the rest, so the advertisers decided to pay for what they were getting and no more.

In competing with the agents through establishing themselves as agents, the networks have completely lost the support that might otherwise prevented the condition by which radio has been entirely sterile as a star-maker for the past year. The agents mistrust the networks more than they do each other.

Prefer Networks If—

All agents prefer to do their business direct with the advertisers and agencies, since they don't have to go up against the network intrigue and politics to sell an act direct to the buyer. This limits the networks' source of talent to those acts who don't have agents and to those with agents who don't mind splitting it with six others or take a chance of losing their acts altogether.

Agents say they would rather do their business with the networks than with the agencies or advertisers, if conditions were different. In the network artist bureau is always the possibility of finding a showman to whom they can talk talent in the showmanly way, while at the agencies there is very little showmanship to deal with. As things now stand, the agents declare, they prefer the agencies as the lesser of two evils.

Radio's only answer and alibi for its failure to develop stars is that the advertisers, after all, are spending their own money and they are entitled to buy their acts where they will. But this to the rest of the show business isn't even an alibi.

Inside Stuff—Vaude

Gaby Leslie, who was awarded \$8,500 damages against the Scollay Sq. theatre, Boston, following a two days' trial in Boston last week, had as her trial counsel, Joseph N. Welch, who wouldn't tackle the case until he rummaged through his client's purse and reassured himself she had no \$2 bill among her currency. He wears the same outfit at trials, having one suit of clothes, shoes, tie, etc., specially laid aside for trial sessions.

Miss Leslie sued for \$20,000 damages and might have been awarded twice as much but for one juror's stubbornness. Jury was greatly impressed with her injuries which allegedly will permanently handicap her professional career. Accident was caused by her heel catching in one of the drilled holes in the stage, previously bored to brace the aerial apparatus.

An odd situation on stage shows exists in and around Bayonne, N. J., with a total of five houses now playing acts on Sundays within a circle of 20 blocks. Cameo and Fulton, in Jersey City, each on the Bayonne city line, recently put in Sunday bills of five acts as opposition to Davitt, Strand and Opera House, Bayonne, all with Sunday stage attractions.

Bayonne plays a total of 20 acts on the Sab, five each in Davitt and Strand, 10 at the Opera House. All are booked independently.

Beer!

(Continued from page 1)

way, where Anheuser-Busch proposes to open a beer garden seating 5,000. Site takes in the Horn & Harcourt's automata cafeteria and the Globe theatre.

Kempinski, owner of the Kempinski restaurants in Berlin, was over here last week to close on a lease for first three floors of the Claridge hotel, where he plans opening up if and when. That takes in the ground floor and first two stories.

The basement of the Loew's State building, now housing a German restaurant, was leased a few months back with a proviso that if prohibition is repealed, Loew's will share in profits on sale of liquor.

All Sorts of Plans

One of the large New York brewers is reported ready to organize a chain of beer gardens through the country, in states which do not indicate they want to remain dry, despite repeal. Brewers may not be able to get immediate financing through the Reconstruction Finance Corp., but it is believed will have no difficulty in arranging for money locally from other banking sources. flotation of brewery stock issues may be one way of acquiring ready cash needed.

While the legit breweries may be floating stock or bond issues at the same time a lot of sharpshooting is expected from every quarter. All over the country it is believed efforts will be made to chisel in with promotion and other schemes from now on.

Show business itself believes that repeal will stimulate generally the patronage of pictures and stage shows. Through the fact that repeal will probably take people out of their homes, radio on the other hand might be affected. That in itself is favorably regarded by the theatre men.

Some showmen, in characterizing repeal of prohibition as helpful to the industry, think that if it does nothing else except place the public

Turned Back Memphis House Opposes Munie

Memphis, Feb. 20.

The City Auditorium, owned and operated by the city at a loss to the taxpayers, received a jolt when the RKO Orpheum was released to the Memphis Theatre Co., owners of the property, for they immediately appointed L. R. Pierce, manager for the RKO, to operate the theatre for them. Pierce is playing pictures at present, but on Feb. 25 he starts vaudeville with pictures.

The Auditorium has been charging \$3 top for shows like 'Vanities' of 1927 and 'Of the 13 Sing', while the same shows played Louisville at \$2 and Davidson, Milwaukee, at \$2.50 top.

B&K Sundays May Grow Into 3-Day Bookings

Chicago, Feb. 20.

Balaban & Katz will use five acts at the Senate on Sundays henceforward. First bill booked by the William Morris office opened yesterday (19) including Prosper and Merit, Halg, Halg, and Halg, Buddy Howe, Harry Hines, and Sandy Lang. No increase in prices will follow as this was the mistake B&K made at the Riviera a couple of months ago. Higher prices nullified the advantage of a better entertainment.

B&K now has the Congress Belmont, and Senate using acts with all of these houses and some others reported as possibilities for three-day booking.

In a better frame of mind, meanwhile getting money into circulation, the theatre will be benefited. The inevitable boon to musicians, vaudeville talent, etc., is another well regarded factor.

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General Executive Offices

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Week Feb. 24 at
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NEW ACTS

N. T. G. PARADISE REVUE

Music and Song
17 Min.; Full (Special)

Nile T. Granlund, a couple times mentioned in the past, is now being overdone. "So far as N.T.G. is personally concerned he's probably just as soon keep on doing it, but he does love the exercise and figures it a good idea to give his people something to do. His restaurant, which Granlund recently opened on Broadway, it includes considerable good talent and plenty of long look, but played out here it ran 64 mins.

While N.T.G. is ever willing to give 'em all they want and more, he at the same time dille the edge of his show when on a stage by inclusion of too much, that wouldn't be missed.

Granlund himself, with the aid of Milton Berle, who is on same show out here and makes into the Zebra revue at the RKO, opportunity, talks too much between numbers. He's there again with his rattles and long flow of words, but in the night club Granlund seems to move his show faster and more effectively as vaude.

At 64 minutes, he could be the whole vaude bill without the necessity of four other acts. It was merely a matter of running time.

Specialty people are on the stage. A table, with some of 'em getting to look tired before their turn arrives—as at an audition. A sock of the RKO, and a couple of acrobats with a very slick routine.

An adagio group, George Andre Quartet, closes the show. The first two acts, both registering strongly, it has been a succession of singles and doubles, mostly for good and manly reasons.

Standing out are a sister team in a rhythmic routine that's very good, and Harry Rocco and Lillian Maye, also in a dance number.

Couple of girls who walk out for an eye-treat, including Miss America of 1931 (Lee Patterson), who brought out early in the proceedings. A toe ballet is effective, even the soloist took a long look at Harriet Hoctor. Gypsy double and a couple cooing singles also figure, but not impressive. Char.

BOB HARRING'S ORCH.

Music, Singing
18 Min.; Full

Nice instrumentation with three violins, four saxes, guitar, percussion, trumpet, double bass and piano. Occasionally the trumpet gets too strident and overbearing, but in general a smooth touch of melody. Lead singer has a naturally genial personality and does not spoil this by trying to overplay the soloist. Directing the orchestra out of the limelight, coming in only for the announcements. It helps him.

Several men from the band do bits, and there's a girl with a Ruth Etting imitation that's an imitation, but a copy of her own. Both have pleasant voices, but not outstanding. Best number is "Work of Woe," which worked out, but all of the instrumental work got over. Chic.

LAWRENCE GRAY

Singing
8 Min.; One

Met, Brooklyn
Lawrence Gray, from pictures and the musical stage, comes to vaude equipped with a nice personality and a voice to go with it. He may not be a b.o. draw despite his film and musical background, but as an act shapes as ok.

Gray opens with "It's Within Your Power," displaying a pretty good voice, and follows with "Ten Cents a Day" and "Work of Woe," numbers from films and shows in which he's appeared. Carries a male pianist, Bob Martini, but no work of trick here. Did very nicely out here Friday night. Char.

BRYANT, RAINS AND YOUNG

Dance Flash
12 Min.; Full (Special)

Orpheum
They open a little dance flash, modestly produced and staged, but nicely rounded and entertaining. Fills dose of most any man.

Trio of Bryant, Rains and Young consists of a man and two women, a reverse on the usual trio. They open in a rhythmically rounded wait number and close in an adagio, with man impressing as a soloist. He has a good voice, but not sensational, with adagio particularly offering nothing that gets 'em gasping for breath, but brings pleasure and novelty that clinches a hand.

An acrobatic dance is carried for dose of act. The act goes for hand-springs mostly, but okay.

Tailed five-act bill here and well liked Saturday afternoon. Char.

HOWARD MARSH AND Co. (26)

Music and Song
17 Min.; Full

Albee, Bklyn
Howard Marsh, bringing 24 people besides himself, into vaude for the purpose of finding enough time to pay off the investment. Howard Marsh, from Nevada, ex-vaude, is a comedian, a comedian. He has rounded up a novel and potentially excellent company, but where is he going with it?

Howard Marsh, 10-piece male singing chorus and a girl dancer, in addition to Marsh, who don't mind the vocal, but the baton waver when the regular conductor is resting.

"Turn is breaking in cold at the Albee this week. At the first performance it was held down to 17 minutes, and won't need to cut the running time by more than a couple of minutes. Reporting of the assorted sizes in the male chorus, and elimination of a meaningless talking routine, and the girl dancer, and girl, seemed the only desirable changes of importance.

Marsh is still the "Student Prince," dressed in a red and white uniform most of the way. Stein songs and the like form the bulk of the routine, interspersed with some pop music, attempts by the orchestra. Marsh switches to the Mieselspiel river gambler outfit of purple coat and gray top, for the finale, singing excerpts from "Show Boat," the leading to an "Ol' Man River" finale by himself and the male chorus.

Howard Marsh, a comedian, is a comedian, and will be more so when the act has had more work. There are plenty of people on the stage at one time, but the act is not as much as anything else. But that also calls for money.

PAULA STONE AND Co. (3)

Skit
13 Min.; One and Two (Special)

Orpheum
Three people skit in which the dancing, stands out, but singing and talk falls down. In its present form, it is a skit, and it opens with man as a state trooper engaging first in some talk with third party. Finally girl rolls on in a bit, but the sequence around ticket. No laughs.

To permit changes, Miss Stone, daughter of the State, goes to one for a song and dance. She lights on the vocal equipment, but gets over okay in a buck number. Her song, "Now in the night," singing clothes, following some talk with pianist, goes into a song and dance. Againing, the pianist proves weak, the dancing better. Finally drawn up with Miss Stone singing for a dance double and act drop down. The girl caught here Saturday afternoon.

Most needed is a material writer to help the act. The act, on five-act bill up here. Char.

STATE, N. Y.

It's audition week at Loew's State. Maybe not coincidentally, but CBS is using the State roster, through the medium of Freddie Rich's orchestra, as a parade of its bulduppering air people for a stage once-over-lightly. As a result, Rich's orchestra, which has been an entity afloat through eclipsing, as the succession of specialists, including Gertrude Niesen, Tito Guizar, Helen Nugent and the Four Clubmen, tend to minimize Rich's own impression greatly.

Rich's orchestra, CBS-Loew hookup on this booking was not to pay Rich as the headliner as much the other way. The act, on five-act bill up here. Char.

Rich proves something about good as a band, sending nothing onstage, and vice versa, as is currently being evidenced by a crack stage band that is regaling the audience with one thing he is too musically and plays pieces that may be the musicians' delight but don't invigorate the audience. The act, on five-act bill up here. Char.

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Rich's orchestra, CBS-Loew hookup on this booking was not to pay Rich as the headliner as much the other way. The act, on five-act bill up here. Char.

routine. Rich is in formal tails and his mien is tux.

Another radio act, Aunt Jimmie (Tessie Gardell), is sub-featured. She's also CBS-Loew, and is presented. Her seemingly increased left probably has her Jad Salts late, wondering about the radio ballyhoo of having lost 15 pounds, taking the reducing cure she advocates. Maybe it refers to English dancing, but it's a good idea to take in usual ok manner, topping off with the hookeyology which discloses a couple of fifty games for a gal here.

Addressess open with perch and ringle in standard manner. Leon Navarra, ex-vaude, is a comedian, a comedian. He has rounded up a novel and potentially excellent company, but where is he going with it?

Howard Marsh, 10-piece male singing chorus and a girl dancer, in addition to Marsh, who don't mind the vocal, but the baton waver when the regular conductor is resting.

"Turn is breaking in cold at the Albee this week. At the first performance it was held down to 17 minutes, and won't need to cut the running time by more than a couple of minutes. Reporting of the assorted sizes in the male chorus, and elimination of a meaningless talking routine, and the girl dancer, and girl, seemed the only desirable changes of importance.

Marsh is still the "Student Prince," dressed in a red and white uniform most of the way. Stein songs and the like form the bulk of the routine, interspersed with some pop music, attempts by the orchestra. Marsh switches to the Mieselspiel river gambler outfit of purple coat and gray top, for the finale, singing excerpts from "Show Boat," the leading to an "Ol' Man River" finale by himself and the male chorus.

Howard Marsh, a comedian, is a comedian, and will be more so when the act has had more work. There are plenty of people on the stage at one time, but the act is not as much as anything else. But that also calls for money.

ACADEMY, N. Y.

Not much of a bill at the Skouras stronghold this week and biz to match on the late Saturday and Sunday trade. They were coming in at eight o'clock Saturday night, and the show was plenty good. The House managed a screen appeal for benefits with an offer to deal with any fraternal or social organization. Most of the act, here, where there are so many cliques calling themselves clubs or societies. The act, on five-act bill up here. Char.

To permit changes, Miss Stone, daughter of the State, goes to one for a song and dance. She lights on the vocal equipment, but gets over okay in a buck number. Her song, "Now in the night," singing clothes, following some talk with pianist, goes into a song and dance. Againing, the pianist proves weak, the dancing better. Finally drawn up with Miss Stone singing for a dance double and act drop down. The girl caught here Saturday afternoon.

Most needed is a material writer to help the act. The act, on five-act bill up here. Char.

STATE, N. Y.

It's audition week at Loew's State. Maybe not coincidentally, but CBS is using the State roster, through the medium of Freddie Rich's orchestra, as a parade of its bulduppering air people for a stage once-over-lightly. As a result, Rich's orchestra, which has been an entity afloat through eclipsing, as the succession of specialists, including Gertrude Niesen, Tito Guizar, Helen Nugent and the Four Clubmen, tend to minimize Rich's own impression greatly.

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G. O. H. in N. Y.

Somebody ought to create an endowment for the Grand Opera House lest it follow the Palace example and go straight pictures, ending the last stand of family vaudeville. The last stand in New York anyway. Three of the four acts current the first half go back at least 15 years, and most of their material belongs to that forgotten era.

Also they all work with the gusto of the old school, and the style leads into the spirit of the spirit of the neighborhood mob, which still piles in to fill the house Saturday afternoon at two acts, regardless of the pictures.

They themselves are artlessly and eloquently at gags and business that were routine back when the Subert Division was coming home from France.

There isn't another spot where you can get some of the classic hoke of a former day any time you drop in. This week it's the grotesque to which interrupts its comedy to permit a sentimental ballad. "This time it happens when you're Sweet Sixteen, and the cream of the number is the finale, where the other three acts, the three-act, come some in for rich and juicy close harmony. It's priceless as done this time by Smith, Strong and Leach, who don't guarantee go back around 15 years in standard vaudeville around New York.

Back in the early 20's Dalton and Craig were candidates for important positions. Then they did a couple of legitimate comedies, and a couple of years ago, contribute another museum piece to the exhibit. Man and woman talk with the leader about the deference due to womanhood, which, cues on the woman of the team upon whose interruption into the act, the act, and battery business upon her plump person. Thence the act is an elaborate and wide wrangle, worked into crossfire and punctuated with more hand-dancing.

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DOWNTOWN, L. A.

Los Angeles, Feb. 16
Current bill runs heavily to hoke, with three of the five acts resorting to semi or out-and-out burlesque. Never mind the good stuff, the farc, and probably set the house back several hundred dollars over the regular weekly budget for talent.

Teeter Board Athletics, four vets, provide a typical old-time vaudeville bill of good old and head balancing and springboard maneuvers. Several head-to-head stands, three or four liberal applause at the opener today.

Erner and Fisher, comedy dancers, provide the first hoke and carry the act into the second half. The Joyce fills in with modern tapping, splits and high kicks, leaving the burlesque to Ernest and Fisher, man and woman. It's good entertainment.

Flash act midway is labelled Ricardo, Neve and Montell, trio of Spanish dancers, with a 10-piece string ensemble as a background. Dances are good, but the act is colorful. Usual native dance numbers and musical selections are good, but the act is colorful.

Eddie Hanley and Co., comprising Bobbie Thompson, avel looking femme fere, and a pair of stoges, have the next-to-last act. They run the gamut of hoke, interspersed by a little mediocre stepping that makes the act a good one.

Closing has Kirk and Lawrence, man and woman doing a cowboy burlesque as a side-helpe-poe. The act is good, but the act is colorful. Usual native dance numbers and musical selections are good, but the act is colorful.

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PALACE, CHICAGO

Chicago, Feb. 18
A cheap bill as Palace budgets have run during the past week is nevertheless an uncommonly diverting and pleasing entertainment. The bill is a little better than the usual Palace is considered promising. Palace will have little current opposition from R&K's Chicago, but the act is a little better than the usual Palace is considered promising.

Chic Sale with his school entertainment modified slightly into a new act, a little better than the usual Palace is considered promising. Palace will have little current opposition from R&K's Chicago, but the act is a little better than the usual Palace is considered promising.

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ALBEE, BROOKLYN

It's "Obligation Week" at the good old Albee, with the last first-rate RKO vaudeville theatre in New York taking the slap for a few of the Godfrey regime's booking boners. Bill comprises mostly acts that are here because the office didn't have a better booker, and where. Four out of five have it.

Orchestra floor filled up and had a good time. The act, on five-act bill up here. Char.

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15 YEARS AGO

(From 'Variety' and 'Clipper')

In the fight between Klaw & Erlanger and the Shuberts for supremacy in legit booking, former guaranteed Cohen & Harris not less than \$200,000 annual profit from their shows. Shuberts were negotiating, but money talked.

Eva Tanguay played the Palace was a dream made of one dollar bills. Coal and sugar for decorations. Both scarce just then.

Al Jolson had signed a new contract with the Shuberts for \$2,500 a week and a 25% cut in the profit.

Cedar Rapids manager sent a letter of welcome to all acts as they came in. Told them they could hit the b. o. for advances and urged them to drop in for a chat. Acts dazed.

Gus Hill had three male minstrel troupes out and a bunch of girls. 'Variety' suggested he liked corks because there was no royalty.

They had an efficiency man at World Film studios in Ft. Lee who was going to revolutionize the biz. Everyone got there at 7 a. m. No waits for props or sets. Tried lots of times since then, too.

Pathe alarmed at the prospect that Paramount might would take all the first run exhibitors to a five-year contract and leave nothing for other first runs. Only 188 first run houses in 14,000. Nothing happened.

Commented that the combined grosses of the Rialto, Rivoli and Strand reached almost \$50,000 the previous week. Right with a W. S. Hart was top with \$18,500.

International (Hearst) Pictures was suing its physical distributor, revealing that one ordinary film yielded \$112,119 in three months.

50 YEARS AGO

(From 'Clipper')

Barnum & Bailey announcing only genuine zebra in the country.

For some reason 'Clipper' put a write-up for a new saloon under the circus heading.

Baseball conference decided players must receive not less than \$1,000 a year.

Mrs. Langtry went floppy in the south, but 'Clipper' teased that she was getting more than her share of what little show money here after Mason and Dixon's line.

R. R. Moffit, tattooed man, had just married a bearded lady. Previous wives had been a Russian glances and a Circassian girl. New wife had whiskers, three inches long, but new in the business, and they were growing.

Booth's theatre, always a white elephant, was bought by the mortgage holding bank for \$550,000. Announced it would be converted to business purposes unless \$25,000 a year rental could be bettered. It went business.

Mme. Jausaschek was in such poor health that her retirement from the stage was feared. She was still going strong 15 years later.

Modjeska announced her permanent retirement. She was still playing in 1894.

Now that Richard Wagner was dead everyone was giving memorial concerts, though in his lifetime he had been regarded as a musical sad by a majority.

At a special performance of 'Iolanthe' in London the entire chorus was provided with electric head dresses. Probably the first use of the now common device.

Inside Stuff—Pictures

Paramount Public, with its hundreds of subsidiaries, and particularly on the theatre end, has so many wheels within that even some of its executives cannot keep track of it all.

There are separate subsidiaries which act as holding companies over a theatre or theatres, separate companies as guarantors of leases, still other subsidiaries which have a minority interest, and to make it more complicated, distinct organizations vested only with operating powers. It's tough even for the receivers to unravel some of the complexities of the P-P setup.

In New England alone there are 39 different P-P corporations. Over a portion of the New York houses an involved corporation subsidiary setup that taxes anyone's brain also exists.

When Public Enterprises went into bankruptcy, there wasn't a single exec in the top ranks who could even approximate how many theatres were involved in this holding company without looking at the books.

The real estate department is in about the same fog, with one of its execs recently unable to say who its landlords were in one of the big keys, what the lease amounted to, etc.

In the intricate theatre setup at one time recently a sub-exec was answerable, according to his own compilation, to no less than 12 executives.

Although Oscar Oldknow, of late years in the equipment and mostly and to some folks in the non-showman class through that, as 'Variety' has been able to know him from the days when he took tickets in a theatre. That was in the Atlanta territory where Oscar grew up. He was raised a showman, his father, William Oldknow, who controlled the Consolidated Film Supply in the old days, a subsidiary of Universal, and tending in U's exchanges at that time.

At an early age Oscar stepped in to run his father's business. He was those days, including operation of theatres and distribution via state rights. At one time young Oldknow was associated with Arthur Lucas, now a Public exhibition partner in the southeast.

Becoming a part of the Harley Clarke supply monopoly, it was Clarke who brought Oldknow into Fox as theatre operator. He did not stay out his contract with Fox under a settlement and is now back in the equipment business as chief over National Theatre Supply.

Oscar Oldknow has more business being in show business than most of those now in it, says an oldtimer who knows his career.

Fox studio entertained Dr. Frank Buchanan and his Oxford Group at lunch, though few people on the lot knew who Buchanan was, or what the Oxford Group represented. Buchanan founded his semi-religious order at Oxford university 20 years ago, and held meetings at the homes of members on week ends.

At first, purpose of the group was to build character. One of the building processes was the public admission of sex indiscretions at the week-end meetings. Following the war, Buchanan played down the sex angle and started to promote international brotherhood through individual contact.

Present group of 80 is making a world-wide tour to promote Buchananism. From religious and sex fanaticism, the group has grown to a dignified organization with a socialist roster which includes many of the Who's Who.

With animal pictures yet to be released by Universal, Paramount, Fox and Radio, and with each company preparing campaigns which attempt to top the other in describing maximum thrills, the industry record contains proof that out of its history of tiger and jungle drama has so far not come a single picture to a Fox member of a cast for any injury sustained in contacting these wild beasts.

Absence of jungle litigation is attributed chiefly to the process as understood in the trade or a professional animal trainer who is allowed actually to intermingle with beasts during the making of a picture. The trainer carries his own insurance.

Thus, it is explained, producers don't have to worry about getting actors to sign waivers to the effect that if something happens they or their relatives will assume full responsibility.

Harry Arthur's deal with Reliance, S. W. Strauss subsid, to take over Fox Brooklyn operation, was shrouded through under the nose of Henry Wellenbrink, who was desirous of grabbing the deluxer. Wellenbrink, formerly theatre owner in New Jersey prior to selling out to WB, had been managing the theatre for the Reliance people. When Arthur walked in ahead of him, he went down to Florida for a vacation.

Contract of Arthur had been to operate at a top of 35c, later deciding on 50c, which is still under the admission highs of Paramount and Albee in Brooklyn, which are 75c weekdays.

Agents handling a book of reminiscences by a former police head lost out completely by trying to boost it too high. Tarn was submitted to an indie studio that became rather hot about doing it. While negotiations went on, volume was submitted to a major producer who offered triple what the indie would pay.

Producers were played against each other for a higher bid when the book was finally swayed to the fact that the book was non-fiction with facts assembled from police records.

Studio immediately forgot about the book and set a couple of writers to work on a similar idea, and when the indie heard about this, he just dropped the matter.

Hollywood is plenty peeved over Walter Winchell's broadcast (12) in which he stated that Marian Nixon was trying to return her adopted baby to the orphan asylum from which the child was obtained. Truth is that because of a California state law children adopted by parents who divorce within a year after the adoption must be returned to the orphanage.

Miss Nixon filed her suit for divorce against Edward Hillman two weeks ago. She has employed legal aid in an attempt to keep the child which the couple adopted about 10 months ago.

One of a team of writers sold an original to a major producer, collecting only \$1,500 for the story when the price had previously been set at \$2,500. The first writer, who had let his teammate handle the transaction, became suspicious and after investigating found the teammate was collecting the other \$1,000 himself by working on the adaptation.

First writer was all set to take the matter before the Academy when the other weakened and consented to split his salary of \$250 per week for four weeks. When pay day came around both writers were out as the check had been attached for a bill owed by the second writer.

During the early reels of the preview of 'Kong' at the State, Long Beach, Calif., several in the studio section of the audience were ousted at their choice seats by the use of the pretext the chairs were reserved for some big execs. Throughout the running of the picture people kept trying to crash those seats, having arguments with the attaches and succeeding in annoying the entire preview section.

Just eight minutes before the picture was over, Hollywood's most

prominent jewelry salesman-stooge staggered into the disputed seats, accompanied by a low bow from the ushering staff.

With the P-WC Egyptian, Hollywood, getting pictures, temporarily at least, on a flat rental basis, house (17) adopted a reduced admission to 25c, on 800 of its 1,700 seats for the night performances in the hope that this come-on will finally put it in the black. New night prices are 35c and 40c, as against the latter rate for all seats previously.

Since reopening of house several months ago, all but one picture has played on percentage, nicking 40% from the gross. Even under these conditions house has been building to show losses of not more than \$50 to \$100. Flat rental figures, it is believed, will wipe out the red.

Plugs for the Democratic party and return to good times propaganda by the Warner Bros.-GE '42nd Street' train which leaves Los Angeles tomorrow (21), will be Jack Warner's personal ballyhoo for the president-elect.

Original plan of having only Warner players on the train has been changed. Jack Dempsey and Tom Mix have been invited. Dempsey will join at Denver and Mix will make the trip if quarters can be found on the special for 'Tony'. Mix is scheduled to ride 'Tony' in the inaugural parade, whether or not he joins the Warner ballyhoo.

Radio can't show 'Topaze' in France, the country where the play originated and from which might ordinarily be expected a considerable amount of revenue. Play ran a bit over three years consecutively in Paris, but Paramount bought the French film rights and made it in Joiville in the French tongue.

Radio bought the English language rights to the picture through Par, but with the agreement that they wouldn't attempt to show it in France or elsewhere with French superimposed titles or in dubbed French.

An instance of the stringent censor regulations that indie producers are subject to is the case of 'Revenge at Monte Carlo', a Fanchon Royer production for Mayfair release. Tarn originally was wrapped around a royalist attempt to regulate control of Spain, but because so many foreign countries objected to any suggestion of overthrowing existing governments, punch of the story was pulled by having the country in question a mythical republic.

Nothing in Upton Sinclair's book on William Fox is half as diverting as an eight-page pamphlet inserted in the volume. This is a letter from Mrs. Sinclair to Mrs. Fox in which she urges the latter to go socialist with her husband. The writer quotes from a letter written by Sinclair to Fox, in the same vein.

The ball in the suggestion that Fox become a dollar-a-year man to head the film industry 'if and when the government takes it over'.

With virtually everyone who saw the show identifying the picture 'She Done Him Wrong' as 'Diamond Lil' overseers are no longer attempting to say that the screen story is as different as the title. The actual production story is that after John Hertz had been summoned before the N.Y. State censor board and had agreed to shelve title and story, Emanuel Cohen made a later plea to the board and got its consent to use the theme under a different name.

Most surprising thing about the Durante pictures, from a film trade standpoint, is their reception abroad. Jimmy, the well dressed man, was figured a natural for New York, but too Broadway for points distant. However, Europe has gone for him big. London being especially excited, and even from distant spots such as India and Singapore the reactions to the Schmozzola lad are exceptionally big.

Outside of the leases held on office space in the RKO building and the two Radio City theatres, the only leases in which RKO itself is lessee are on the Orpheum, Davenport, and the Mayfair, Broadway. Later is to be disaffirmed March 3. Lease on the Mayfair, Broadway is for 10 years and has to run until Oct. 31, 1940, at an annual rental of \$270,000. This is reduced by \$30,000 from the original terms.

Hardly a week passes now that doesn't witness a conclave of industry lawyers at producer headquarters. Some weeks the lawyers meet twice. Curiously, the attorneys are concerned with Federal actions involving all major companies. At the meetings the attorneys besides weighing the evidence and planning the defense virtually are cast for their courtroom roles.

Despite sufficient censorable angles to daunt the average producer, Fox is going ahead on 'Bondage' and the detailed story of the happenings inside a maternity home for unfortunate girls.

Picture has been in production for the past week, with everyone working on it admitting that the story is down to earth.

Of the four receiverships suits which were instituted against RKO in various parts of the country following the appointment of equity receivers in New York on the petition of Alfred West, one has been dismissed on the request of counsel for the plaintiff and another has been denied. Two are still pending and will be opposed by RKO.

An example of how censors react at times and for no visible reason as compared to previous actions occurred recently. The film that suffered is 'The Ghost Train', Gainsborough (British made) film current on the old Roxy scene. Scene where smugglers were shown using a machine gun on the bobbies was ordered cut as tending to incite.

Remake of Fox's 'Walking Down Broadway', expected to be a fast affair, looks like an almost complete revision with 18 days of work scheduled. Studio is going the entire affair the hush treatment and after a new title for the picture under which it will receive new publicity, with the original identity completely lost.

An Italian film company finally has scored a beat over the entire picture world. On the day of the attempted Roosevelt assassination, the New York Censor Board was passing upon a feature titled 'Zangari'.

Difference in themes is wide. The Italian producers used the title to indicate 'The Gypsy'.

Warning the preview audience that all those who did not wish to see pre-historic monsters in battle should leave, Radio made sure that the patrons were prepared for 'King Kong' when it was previewed at the State, Long Beach, Calif. Although the warning slide was strong enough, there was no appreciable exodus noted.

Paris branch of Paramount takes exception to the statement accredited Rex of \$40,000 as tops for Paris, beating Par's \$32,000 on 'Love Parade'.

Says 'Parade' drew \$42,839 and is still at the head. Adds that 'Par' has several times topped the \$32,000 figure in its Paris house.

Charles D. Hille, co-receiver with Adolph Zukor over Paramount Public, is spending a minimum of time to his Paramount offices.

He comes in for an hour or two daily to go over matters pertaining to receivership, spending the balance of his time at his outside offices.

RKO Indiana Corp. (Ft. Wayne) and the Braddeck & Pollack circuit in New Jersey are not in receivership. Receivership of the holding company, RKO, does not affect these subsidi-

Play on Broadway

(Continued on page 52)

Yiddish Play on 2d Ave. Tilts Scale Of \$2 to \$2.75 After Run of 20 Weeks

After a 20-week capacity run at \$2 top, a Yiddish legit drama has tilted the scale to \$2.75 as against the Broadway's legit tendency to lower the price.

Show is Maurice Schwartz's production of 'Yoshe Kalb,' new Yiddish drama.

Play is considered the biggest money-maker yet turned out by the Yiddish stage, for all time. It has averaged an \$8,000 gross at the Yiddish Art theatre since opening, which has meant a weekly profit. House is about 1,200 seats.

Play is a rabbinical piece of Cabalistic tenor by I. J. Singer, and a first play.

Scattered Notices

Schwartz's play opened in the usual manner without special notes by the English press, but word of mouth, after several weeks of the run brought the first string critics down to Second Ave. one by one, with notices thereby scattered over considerable space and that credited by some as helping the show a good deal more than a concentrated report by all the critics. The show is the past few weeks has gone into using display ads in several of the more important English dailies, unusual for a Yiddish house.

Cantor, Vallee Welcome Beckons Names South

Birmingham, Feb. 20.

The South, always more or less minus personal appearances of big names, appears to be opening up as new territory. Two of the big names were making personal in the South only a few days ago, these being Eddie Cantor and Rudy Vallee.

Vallee at Memphis last week got \$5 for box seats, \$2.50 for dress circle and \$1.10 for general admission. He also played Atlanta and Nashville. Was booked for Birmingham but was cancelled when Alabama decided that 60% of the gross was too much on top a p.k. At Memphis Vallee gave a concert and then played for a dance.

According to reports, Cantor was so well received at Macon, Ga. that town had a band and everything waiting to greet him. The Cantor show, though, did not equal its first week further north. It had a couple of bad matinees. Probably grossed \$28,000, its second week.

The only town in the South that has its share of personals is New Orleans. Railroad schedules favor this town.

Morrissey Gets Whole Week in Philly, Anyhow

Philadelphia, Feb. 20.

Will Morrissey's 'Vagabond Revue' get open after all last week at the Adelphi and managed to struggle through the week.

Some of the papers gave short reviews although show didn't advertise and nobody could find out much about it. Continuation this week is uncertain. Cast has no big names although the people fairly well known locally including Dave Kerr and his orchestra, Margie Coates and Vaughn Comfort are in it.

GUILD PIECE SET

Pittsburgh, Feb. 20.

Theatre Guild's production of Maxwell Anderson's 'Both Your Houses,' opens next Monday (27) at the Adelphi for its long out-of-town engagement. It comes here as the fourth subscription play of the American Theatre Society series, with two more to go.

Boasting temporarily pacifies subscribers, who have been complaining over the fact that they haven't had an attraction since 'Biography' several months ago.

Duffy Dropping 'Smilin' Thru'

Hollywood, Feb. 20.

With a schedule including 'Grounds for Divorce,' now playing; 'Criminal at Law,' 'Counselor at Law' and 'There's Always Juliet,' lined up, Henry Duffy is dropping plans temporarily to produce 'Smilin' Thru' at El Capitan with Ann Harding.

Pauline Frederick is now rehearsing in 'Criminal,' to follow Lilyan Tashman in 'Divorce'

Amy Leslie Very Ill

Chicago, Feb. 20.

Amy Leslie is seriously ill in Henrotin hospital here. Retired dramatic critic has been quite feeble for some time and has not attended an opening night for over a year. Theatres took care of her regularly after her retirement.

It is believed she overtaxed her strength recently by attending the Frolics cafe to see Texas Guinan, one of her favorites. She went into the hospital the next day.

ACTOR GILLMORE READY TO FIGHT EQUITY CASE

Charges have been lodged with Equity against Douglas Gillmore who was summarily dismissed from 'Foraking All Others' the Tullulah Bankhead show, in Baltimore recently. Arch Selwyn made the complaint and alleged the juvenile had been intoxicated on the stage during performance.

Gillmore will dispute the charges when they are heard by the Council next Tuesday. He is said to have doctor's certificate to support his defense. Equity has dealt severely with such cases when proven. In an instance a member was suspended for 18 months.

J. J. Shubert Moves to Chicago—Temporarily

Chicago, Feb. 20.

That pleasant-to Chicago—myth of Chicago as a production center was momentarily revived last week when J. J. Shubert came to town on a 'musical' tour of Chicago and Chicago forth with a 'series' of musicals in Chicago, for Chicago, and just the sort of thing everybody but New Yorkers like. Behind the numerous interviews J. J. gave the press was one central idea—his growing distaste for New York.

Out of the publicity what seemed to be happening was that J. J. Shubert is launching another opera and that, in view of the forthcoming World's Fair and the hope that it will be profitable, and since his interview J. J. gave the press was one central idea—his growing distaste for New York.

Although his efforts to leave have been mostly revivals, Shubert was insistent that the pending production was new. Piece is described as a 'musical' route of Chicago and Vienna with book by Harry Clark and May Kennedy.

Nick Long, Allan Jones, George Haswell, Martha Lorber, Lorraine Weimer, and the Powers and John Goldsworthy have started rehearsals at the Grand here.

Earl Ross Players Without Its Namesake in Rockford

Chicago, Feb. 20.

Earl Ross withdrew from the dramatic stock bearing his name at the Rockford theatre, Rockford, Illinois, last week. Jack Krall took over the management and the company, otherwise intact, will continue to produce the show into neighboring small towns to test reaction.

Meanwhile Sid is out of the Green Street theatre where 'Zoe Zee' got its long run, house reverting to owner, Abe Ruef, who is renting it to Al Hill and confers for a series of shockers now current.

SECRETARY'S PLAY SET

San Francisco, Feb. 20.

Sid Goldtree's brother Mike is trying out Sid's 'Easy for Zoe Zee' as a roadshow attraction by book-ends the show into neighboring small towns to test reaction.

Meanwhile Sid is out of the Green Street theatre where 'Zoe Zee' got its long run, house reverting to owner, Abe Ruef, who is renting it to Al Hill and confers for a series of shockers now current.

TESTING 'ZEE ZEE'

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MEMPHIS STOCK STRANDS

Memphis, Tenn., Feb. 20.

The 'Lycium Stock Co.' which played weeks last at Old Lycium here, blew up and closed owing salaries.

Several of the company are waiting here for transportation home.

Frank Reilly Has Yen For World Fair Musical?

Chicago, Feb. 20.

Frank C. Reilly, millionaire, owner of moving electric sign patents, may finance an ambitious musical extravaganza to play the Auditorium theatre here during the World's Fair. Deal understood to be well advanced on paper. Understood Auditorium willing to install costly apparatus as its bit.

Reilly's only previous experience as a producer was with 'Pickwick' an adaptation of the Dickens classic which played the Empire, New York, about five years ago.

FAY PUTS FINIS TO WIFE'S SHOW

San Francisco, Feb. 20.

Frank Fay put 'Tatie Tales' on a spot twice this week and show finally folded at the Curran Thursday night (16) after two weeks and part of a third.

Homer Curran, cast, and Jack Kearns, fight promoter who's understood to have sunk some dough in the revue, met Friday afternoon, (17) but failed to dope out any solution for continuance. Remainder of local stay and stock of dates that had been lined up in the sticks are off.

Barbara Stanwyck, Fay's wife, took the blame for first night's closing when certain word down on Lincoln Birthday performance. No show was given Tuesday night, but there were Wednesday matinee and night shows. Asbestos failed to rise Thursday night, illness in cast again being claimed without any one person being mentioned.

Curran remains dark until March 1 when 'The I Sing' comes in from Baltimore, Los Angeles.

\$51 BACK EQUITY DUES BAR TO TRAHAN'S PLEA

Equity has refused to do anything in Al Trahan's behalf in his breach of contract claim against Earl Carroll, because the comedian owes \$51.50 in dues. Trahan, who holds a stock in the play contract, complained following his dismissal from the 1931 'Vanities' at Amarillo, Tex., three weeks ago. Show is playing one-nights on a co-op basis.

One of the Trahan's advisers stated that Trahan was playing vaude, during which time his Equity membership lapsed. He later made a settlement, but declares he was not aware of the additional \$51.50 debt, and asks why Equity did not notify him of it during his run in 'Vanities' on the road; also why he was permitted to play in the Carroll show with other Equity members while not in 'good standing'.

In addition to his Carroll complaint, Trahan filed another against Carroll, claiming the 'Vanities' while these principals have entered a counter-complaint against Trahan.

SOCIETY LENDS A HAND, RELIEF FUND AT \$22,000

Volunteer workers for the Stage Relief Fund are keeping the treasury ahead of expenditures. The free clothing department last week received 100 pairs of shoes. Macy's making the gift.

In one day last week 56 letters were received, enclosing checks for varying amounts and one a receipted bill, complimentary. That response followed two radio appeals made by Connel Skinner and other by Joseph Schildkraut. The effect of the air talks was immediate, some contributors telephoning that they had \$15 top.

The Citizens' Committee to aid the Stage Relief, a group of society people who are arranging a benefit at the Met, has taken quarters at 15 Madison avenue where a stage exhibit window was designed by James Reynolds. It will be ticket headquarters for the event which will be \$15 top.

Aid from other directions has been proffered. Several organizations propose to hold benefits, tokens proposed to be turned over to the fund, provided stage talent is supplied gratis. The executive committee for the fund has okayed the offers and professionals willing to serve should aid the fund's headquarters at the Algonquin.

The Sunday night benefit performance of 'Dinner at Eight,' Music Box, netted the Fund \$2,589 the house being sold at \$12 top. There was no Fund benefit show last Sunday (19) in deference to the benefit for the Catholic Actors Guild. Next Sunday's Fund show will be 'Goodbye Again,' at the Masque.

Contributions up to last Friday (17).

Total	\$18,358
Edouard	50
Osgood Perkins	50
Miriam Gottlieb	25
Jack Haley	25
A. E. Roovers	10
Piot Elton	10
Morgan Farley	10
Lizzie Bond	10
Kay Olson	10
Jack Sukon	10
Other cont.	8,469
Total	22,017

Shubert Reorganization Plan Calls On Creditors to Pool All Claims, Contribute New Working Capital

Dodd Vice Baker

Lee Wilson Dodd, present assistant to Prof. Baker in Yale Drama School, will conduct the latter's courses in playwrighting when Prof. Baker retires at close of current college year.

Dodd previously lectured on English drama at Smith college also conducting a course in playwrighting. At present, in addition to assisting Prof. Baker at Yale, Dodd teaches English literature at Sarah Lawrence college, is a member of the staff of the writers' conference at Middlebury college and conducts a course in lit. at Wesleyan university.

The plan to reorganize the Shubert Theatre Corporation, which will be sold at auction in New York on Friday (24) as the culmination of the equity receivership failure, has been presented to the various credit groups. The holders of the debenture bonds have the privilege of exchanging each \$1,000 debenture for seven shares of common stock of unknown value, in a proposed new Shubert corporation and the general creditors are to receive common stock in the same proportion.

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Bainbridge Seats at Jit on Premium Tieup

Minneapolis, Feb. 20.

First-class dramatic stock productions at a nickel for reserved seats are an actuality here now thanks to the low price for entertainment. It has come about as a result of a tieup between A. G. 'Buzz' Bainbridge of the Shubert theatre, and the Shriner organization.

With all chances sold on blankets by the Shriners in a campaign to raise charity funds, coupons were attached redeemable for 51c for the ticket for 25c on each matinee ticket and 30c on each evening ticket purchased at the box-office. At the time the arrangement was made, the matinee ticket was 55c and the evening price 83c, including tax.

Recently, however, the theatre reduced its matinee price to 25c and the night admission to 51c for the entire house. This meant that the showhouse has to deliver its seats for the matinees in exchange for a coupon plus a nickel to the holders, while the latter are able to obtain the choicest evening locations for 25c.

Although there are 50,000 of the coupons in circulation and their redemption now means a considerable loss in him, Bainbridge has refused to renege on the deal.

Garrick's Magic Show

Chicago, Feb. 20.

Carter the Great will bring a magic entertainment to the Garrick following 'Dixie On Parade.' Booking arranged through local William Morris office.

Magician has spent the greater part of the 25 years in the Orient, with but occasional professional appearances in America, his native land. He has arranged with the Century of Progress Exposition to operate a man show which he will finance himself.

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The proposition is viewed not distastefully by the bondholder committees because the Shuberts and associates could buy the assets could disregard all creditors. The Shuberts, however, propose to put the 17 theatres to be auctioned off to the new company and are to continue to produce shows. The bondholders realize they are being offered a few crumbs, but, recognizing a bad situation, will probably acquiesce in the proposition in the hope that the new corporation will earn money and that realty values will rise so that ultimately they will get something back on their investment.

Shubert \$500,000 in Pot

The Shubert coterie says it will invest \$500,000 in the new company. Of that amount \$300,000 is represented in the form of receivers' certificates. They will put in \$200,000 more as working capital and the balance of the preferred and common stock to be issued is expected to be subscribed by bond and stockholders. The balance of the stock issued to creditors. Should the balance of the preferred stock not taken up by the Shuberts be subscribed for, there should be a total working capital of \$700,000, less the amount of stock taken by bondholders and general creditors.

The plan calls for the issuance of 100,000 shares of preferred stock in what is mentioned as the 'new company' at \$100 par. In addition, there will be 1,500,000 shares of 10-cent par common stock. It is explained the low par is because of the heavy transfer tax on shares of high par value. This is the stock the bondholders and general creditors are offered.

On Equal Footing

The bondholders are in no better standing than general creditors, despite the fact that the Stock Exchange quotes the debentures at \$5 per \$1,000, while the other classes have no quotable value whatever. If the plan and 'new company' goes through application will be made to list the new stock.

The Shuberts for their total half million preferred stock (500,000 shares) will receive 42,000 shares of preferred stock and 320,000 in common stock.

Both classes are voting stock, so it is apparent that the Shuberts would not have voting control. Nor will the Shuberts be allowed to elect the new company, according to the proposed constitution. In other words the Shuberts will not be permitted to do as they wish because the board of directors has to approve all important matters. It is not to be rubber stamp board—that at least is the expectation among those who hope for better times in the Shubert enterprises.

New Company Board

The reorganization committee, which will probably become the board of directors, is made up of Lee Shubert; Robert C. Adams, president of the National Bank and the Equitable Trust, which handled the first bond issue and which was absorbed by Chase; Charles Ahlstrom (not heretofore mentioned but said to be a large stockholder of Shubert Theatre corporation); Edward A. Ducas, representing the independent bondholders' committee (who worked in association with Charles H. Hyde, counsel); Meyer Lesser, maker of theatre tickets; William P. Phillips, formerly of the Seligman banking house; and a number of debenture bonds; E. Clifford Potter, who backed the Shuberts prior to their incorporation; A. M. Witten-

Professionals have been directing the local organizations in rehearsals.

'LE JOURNAL' CRITIC DIES
Paris, Feb. 10.
G. de Pawlosky of 'Le Journal' died suddenly here.
He was one of the best-known

Melody, 27G's, Sole New B'way Click Show; Lent, Taxes Next Hurdles

Washington's Birthday falling on Wednesday (22) is expected to boom the box office. Broadway will fare as anybody's guess, but the indications are for tough sledding during the next month or so.

Two factors figure in the outlook—Income taxes and Lent. Tax payments have affected the theatre season since the war, and more so this year because the taxes are so much heavier a burden. Deadline for payment is March 15 for the government and April 15 for the state.

Melody at the Casino stood out among last week's entrants and claimed a first week's gross over \$27,000, despite some of the notes; 'Conquest' opened Saturday at the Plymouth and is in doubt after unfavorable reviews; 'One Sunday Afternoon' drew a very good notice after a mid-week start; 'Four O'Clock' got little at the Biltmore and continuance is in doubt; 'The Spishite' lasted but two days at the Bijou.

Holiday Helps
Despite the slack expected in the wake of Washington's Birthday, seven new shows are slated for next week: 'Strike Me Pink', Majestic, \$3,800; 'The Great Day', Broadway, \$3,800; 'Forsaking All Others', Times Square; 'Our Wife', East River; 'The Great Day', Times Square; 'Run, Little Chillin', colored, Lyric; 'Louisiana' (colored), Ambassador.

Out of this week: 'Flying Colours', Imperial; 'We the People', Empire; 'Criminal at Large', 48th Street; 'The Music' (repeat), 48th Street. Some doubt about 'Pardon My English', which may move to the 44th Street or close at the Majestic.

Business generally last week was droopy especially the first three days. An extra matinee at Lincoln's Birthday no more than evened up on the grosses as compared with the previous week. Exceptions were '20th Century' and 'Gay Divorce', which improved.

Estimates for Last Week
'Alice in Wonderland', New Amsterdam (4th week), \$27,000 (\$2,200). An extra matinee (Lincoln's birthday) helped gross to better \$12,000 again last week.

'Belasco' (1st week), (D-1,000-\$3.30). Presented by Katharine Cornell; written by Sidney Howard; drew attention at Baltimore; tryout; closed.

'American Dream', Guild (1st week) (CD-914-\$3.30). Presented by Theatre Guild; three connected acts; opens tonight (Tues.).

'Autumn Crocus', Morosco (15th week) (CD-893-\$3.30). Matinee draw factors in continuing success; no more performances weekly; around \$6,000, which is enough.

'Before Morning', Ritz (34th week) (CD-820-\$3.30). Cut down immediately after opening; takings estimated around \$4,000; low cost operation.

'Biography', Avon (11th week) (C-83-\$3.30). Moved here from Guild Monday and should stay through spring; business approximately \$12,000 last week.

'Criminal at Large', 48th St. (15th week) (D-893-\$3.30). Final week; goes on tour; class mystery piece originally at Belasco; around \$4,000 last week.

'Conquest', Plymouth (1st week) (C-1,040-\$3.30). Opened Saturday to mixed reception; tryout; should be indicated this week, but notices unfavorable.

'Dangerous Corner', Fulton (18th week) (D-918-\$3.30). Feature on drug era; at small theatre and is getting by both ways at \$4,000 or less.

'Design for Living', Barrymore (6th week) (CD-1,090-\$4.40). Closed first month to capacity; only show that sells out; topping entire list at \$29,000.

'Dinner at Eight', Music Box (18th week) (C-1,000-\$3.80). Extra matinee last week evaded up some losses thereafter; bettered \$20,000.

'Flying Colours', Imperial (24th week) (R-1,445-\$3.30). Extra matinee; revud; did fairly well, but not to grosses expected; down under \$11,000 last week; house probably dark.

'Four O'Clock', Biltmore (4th week) (D-824-\$3.30). Drew second stringers; notices tepid, chances doubtful; first week \$2,000 indicated.

'Divorce', Shubert (13th week) (M-1,395-\$3.30). One of few shows which climbed last week; \$15,000 or better; topping other moderate money makers.

'Goodbye Again', Masque (9th week) (C-700-\$3.30). Nice little money maker; not too much; not exceptional; again around \$8,000 last week.

'Hangman's Whip', St. James (1st week) (D-1,520-\$3.30). Presented by William A. Brady, Jr.; written by

Chi Operetta Rep Has Troubles, Also Assets

Chicago, Feb. 20. Reorganization of the opera repertory in the Civic Opera house is expected here. Equity has collected in advance for every performance for the past three weeks. David Erwin Russell promoter of the venture has been mentioned as curtailed in authority with H. J. Eschbach, up to now holding the reins of assistant administration director, apparently coming out top man in the reshuffling.

Up to now, one week of 'Robin Hood', two weeks of 'Song of the Flame' and three weeks of 'Desert Song' have been played. Meanwhile, Charlotte Lancing and Lorna Doone Jackson have been replaced in the cast and Isaac Van Grove goes in for Ben Jerome as musical director. Other changes in the organization are anticipated.

It is generally agreed that opera has probably never been produced so well as it is in Chicago, with such lavish production as the Russell pieces have had. This is due to the fact that the full repertoire of the Civic Opera house are at their disposal. In-sull company was presented to present a total of 125 operas and the scenery and props for this production are valued at something like 80 carloads of props, thousands of costumes, hundreds of pieces of scenery.

Business has been spotty, but on the whole it is considered an excellent proposition at \$1.65 top. In any but a year like this, success would have been immediate. But to that the answer may very aptly be that in any other year nobody would have produced \$1.65 opera.

Norman Kelly Raine and Frank Butler; opens Friday (24).

'Noney none', Vanderbilt (10th week) (C-727-\$2.20). Low grosses; satisfied with slender profit; not over \$3,000.

'Christopher Bean', Miller (17th week) (C-946-\$4.30). Another strong feminine draw playing three matinees weekly; around \$9,000; profitable but ways.

'Melody', Casino (24 week) (O-2,000-\$3.30). Notices not so hot, but good; down under \$10,000 last week; Tuesday's premiere (at \$6.60 top); rated around \$25,000 first seven matinees.

'Music in the Air', Alvin (17th week) (C-1,387-\$3.30). Holds to around \$20,000 and making good profit; down under \$10,000 last week.

'One Sunday Afternoon', Little (2nd week) (D-530-\$2.20). Difference of opinion, but some highly favorable notices; opened middle of last week; better line this week.

'Pardon My English', Majestic (6th week) (M-1,000-\$3.30). May move; final week here; around \$15,000 last week; 'Strike Me Pink' due next week.

'Pigeons and People', Lyceum (6th week) (C-857-\$2.20). Doing fairly well, paced around \$6,000 last week; performances weekly for intermissionless show.

'Spishite', Bijou. Taken off Tuesday last week; played two performances.

'Take a Chance', Apollo (13th week) (C-1,200-\$3.30). No report of reviling scale at this time; business somewhat better last week; around added matinee; \$24,000.

'We of the Century', Broadway (9th week) (C-1,115-\$3.30). Improved last week; in nine performance the gross went over \$15,000; should go through season.

'Walk a Little Farther', Selwyn (9th week) (R-1,067-\$2.75). Moved here from St. J. last Monday; new skits probably going into revue; estimated around \$11,000 last week.

'We of the Century', Empire (6th week) (CD-1,099-\$3.30). Final week; propaganda drama could not develop on lower scale; no more over \$10,000; no succeeding attraction announced.

'When Ladies Meet', Royale (21st week) (C-1,115-\$3.30). Goes to road after another week; well out in front but off lately; house down.

'Two O'Clock', Shubert (13th week) (M-1,395-\$3.30). One of few shows which climbed last week; \$15,000 or better; topping other moderate money makers.

'Goodbye Again', Masque (9th week) (C-700-\$3.30). Nice little money maker; not too much; not exceptional; again around \$8,000 last week.

'Hangman's Whip', St. James (1st week) (D-1,520-\$3.30). Presented by William A. Brady, Jr.; written by

Shows in Rehearsal

'A Saturday Night' (W. A. Brady), Playhouse.
'Lone Valley' (Sophie Treadwell), 48th Street.
'Our Wife' (Halle and Brotherton), Booth.
'East River Romance' (Howard Ingham), Mansfield.
'The Lady Refuses' (Harry Blaney, Jr.), Longacre.
'The Great Day' (Shubert), 46th Street.
'Far Away Horses' (Harman and O'Hara), Beck.
'Weeks and Fens' (Paul Martin), Mansfield.
'Three Corned Moon' (49th Street), Richard Aldrich.

'LANGUAGE' OKE AT 8G IN L. A.

Los Angeles, Feb. 20.

'Another Language', road company, opened at the Belasco Monday to a strong advance. Business dipped later in the week, with the final tally being slightly over \$8,000, oke for the attraction. Piece is in for four weeks, then plays two weeks of one and two-nights on the way east.

'Grounds for Divorce' failed to hold its strong opening. An extra matinee was added Friday to get the house, but the piece plays two weeks of one and two-nights on the way east.

'Tattle Tales' well chances to recoup some of the losses it suffered in Los Angeles are definitely off now that that revue is closed at the Curran after two weeks and a half, leaving house dark.

Town is divided between two openings tonight (20) Henry Duffy and 'The Great Day' at the Alcazar in 'Criminal at Large' with good name supporting cast. Er-langer, Buffalo, Feb. 20-21; Park, Youngstown, Ohio, Feb. 23; English, New York, Feb. 24-25.

Reshuffle in Frisco As Fay Show Blows Up

San Francisco, Feb. 20.

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'The Green Pastures'—National, Washington.
'The Queen's Husband'—Plymouth, Boston.
'Varsity'—Court Square, Springfield, Feb. 20-21-22.

'Grounds for Divorce', El Capitán, Hollywood.
'Another Language', Belasco, Los Angeles.
'Tattle Tales', Curran, San Francisco.

'Criminal at Large', Alcazar, San Francisco (24).
'Louder Blows', Columbia, San Francisco (30).

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'Sing's' \$30,000 2d Philly Wk. Tops 1st; 'Counsellor' Pulls Nice \$10,000 Finale

YEAR OF THE BIG LULL GETS WORSE IN CHICAGO

Chicago, Feb. 20. In the three months between the present writing and the middle of May, there will be a good deal of making time. Thereafter, it will become visible to the naked eye whether the World's Fair is going to mean anything to the legit and whether the legit is alert and ready to roll for the opportunity.

One week is worse than the next month, and there will be two weeks of Abbey Players repertory at the Harris and outside of that Chicago is Fodum.

Estimates for Last Week
'Cat and the Fiddle' Apollo (M-1,500; \$2.20) (6th, final week), 'Rak' to the road. Around \$11,000 for farwell gross. House has 'Tasputin' (Metro) on screen currently.

'Dixie on Parade' Garrick (R-1,150; \$2.20) (3rd week). Musical show with Carter the Great reported as successor, but date not fixed. Total revenue may be turning in profit.

'Family Upstairs' Cort (C-1,100; \$2.20) (3rd week). Aspicus still cheerful. Reported topping \$4,000 on cut rates.

'Desert Song' Clive (O-3,800; \$1.65) (4th week). Holding them as long as possible. Trade steady after bad weather hurt. 'Kaktins' expected next, but company affairs not entirely settled. Has box office at Marshall Field's in place, an advantage against out-of-way location. Believed bettering \$5,000.

Film Chain Men Start Stock in Providence

Providence, Feb. 20.

Modern theatre, which recently went dark after year of burlesque, and then vaudeville, reopens Monday with dramatic stock. Theatre has been taken over by A. Spitz and Anthony Romano, operators of a string of nabe houses in Rhode Island. Reported re-open Bijou in downtown Providence.

Charles L. Schofield, associated for years with the old Albee Stock, which was disbanded when RKO took over the Albee theatre, has been engaged as director. Walter Green is the leading man, and Helen Kingsley Farmland lead. Others are Non-Stop, ingenue. Fliers Watkins, character; and Don D'Arcy, juvenile. The top price will be 60 cents.

Lou Talbot associated with Sol Meyer, operator of the Moderne, under burlesque policy, will manage for the Spitz outfit.

Cornell's 'Alien Corn' Hits Hi 25G in Balto.

Baltimore, Feb. 20.

Establishing the high mark of the legitimate season so far, Katharine Cornell took 'Alien Corn' out of town on \$25,000. This despite panings from the critics.

Sellouts on opening night and the matinees, the latter being especially strong. Tuesday was the one bad night of the week. 'Counsellor-at-Law' at Ford's is starting off with a terrific advance sale.

Current Road Shows This Week (Feb. 20)

'Rhapsody in Black'—Nixon, Pittsburgh.
'Scandals'—Ithaca, Stratton, Feb. 22; Scranton, Temple, 23; Wilkes-Barre, Irving, 24; Reading, Rajah, 25.

'Strike Me Pink'—Shubert, Newark.
'The Green Pastures'—National, Washington.
'The Queen's Husband'—Plymouth, Boston.

'Varsity'—Court Square, Springfield, Feb. 20-21-22.

'Grounds for Divorce', El Capitán, Hollywood.
'Another Language', Belasco, Los Angeles.
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'Grounds for Divorce', El Capitán, Hollywood.
'Another Language', Belasco, Los Angeles.
'Tattle Tales', Curran, San Francisco.

Philadelphia, Feb. 20. Just two legit houses are open here this week—the Forrest and Broadway. The latter followed on the 15th by 'When Ladies Meet', with 'Autumn Crocus' as the probable fourth play. The fifth is not known at present. The society has been getting plenty of complaints and demands for returned money because of long delays in getting plays. 'A Trip to Presburg' will have a top of \$2, which will further burn the subscribers, as it is the same price they are paying.

'Of Thee I Sing' did as well in its second week as in its first, if not a little better. It will be two weeks in all at the Forrest, and may make its five or six. First week's figure was \$25,000, with a possible \$30,000 next week. 'Counsellor-at-Law' slipped in first two days of its last week, but set a new record for the week, in three weeks at the Chestnut, which at a \$2 top is fine.

Shuffling Along 1933' stayed only a week at the Garrick, although some figured it could have been held to advantage, as house has nothing this week. Another show, although of two-for-one, and probably grossed about \$8,000. 'Whistling in the Dark' is another show, although in third week, although in first week's gross was only about \$3,500. There is some doubt about Wee-Leventhal bringing in another show, although it was understood they had rented the house for four weeks. If they do, it will be a good one. 'That's Gratitude' or 'The Other Girl'.

Garrick has nothing definite about the Piccol Marionettes, a Billy Rose revue, and the annual Mask and Wig show are slated on the house schedule for the third week, although in first week's gross was only about \$3,500. There is some doubt about Wee-Leventhal bringing in another show, although it was understood they had rented the house for four weeks. If they do, it will be a good one. 'That's Gratitude' or 'The Other Girl'.

'Of Thee I Sing' (Forrest, second week)—Reported at \$30,000—remarkable. May make a five weeks' stay of it. Four are set.

'Counsellor-at-Law' (Chestnut, third week)—Off first week but came back and grossed a nice \$10,000. House dark this and next week.

'Shuffle Along of 1933' (Garrick, one week)—Only a few more revenue cut about \$8,000. Two-for-one. Piccol Marionettes looked better than they were.

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Little Theatre Group's Ace Cast for 'Lilium'

Pasadena, Feb. 20.

One of the strongest casts assembled for any Pasadena Cumulative production will appear in 'Lilium', with Sylvia Sidney and Arthur Lubin. Molnar play opens Feb. 28 for two weeks.

Lloyd Corrigan, Nydia Westman, Vincent Fox, John Mitchell, John Kohler, Jr., Harry Wallace, Grace Hale, Volney Hopkins, Hugh Prosser, Clark Dennison, Montague Shaw, William Travers, Lafayette McKee and others are in the roster. Frank Relcher, who directed the Theatre Guild version of the play, is functioning in the same capacity here.

Storm Over Play 'Porgy' Splits Iowa Negroes

Lincoln, Neb., Feb. 20.

University Players here doing 'Porgy' brought on a storm of wrath against both play and school for allowing the production. Negroes say it depicts the colored man as a "trap-shooter" and the play is not an artistic effort.

Representative Owen, colored, has taken action in the state legislature. He says the University is degrading the Negro. Numerous colored defenders have come to the fore, however. Among them is W. Robert Smalls, secretary of the Urban League of Kansas City, promotion group for Negroes. He said the play is not an artistic effort.

The play was presented to packed houses.

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Lopsided History
"Upton Sinclair Presents William Fox," published by Sinclair himself, since in a circular Sinclair admits he's practically broke through financing Eisenstein's Mexican film, an assumption is Bill Fox financed the publication if financing nothing else connected with it.

It is a volume of 377 closely printed pages. A more accurate title would have been "Sinclair presents William Fox's Side." It is logical to know one side of a controversy, should attempt to present a dispassionate review of events. Just what Sinclair's qualifications are for the presentation of show business history is shown in innumerable little errors, unimportant each in itself, but clearly showing his unfamiliarity with the background of the subject of which he writes.

Sinclair's only interest seems to be the opportunity to attack the money machine which, as a socialist of long standing, perhaps he resented to him. This may have blinded him to the fact that William Fox himself is relating the story of the downfall of an effort by him to erect precisely the sort of monopoly which Sinclair holds up to scorn. That shrewd and calmer minds defeated this aim makes Fox, to him, a martyr to Wall Street's greed instead of merely a man who overreached in that game aim, if he did.

The book may be interesting because it reveals some of the angles of the famous battle between the two men. It is hinted at in print. Sinclair quotes Fox literally as telling how all Wall Street massed to defeat him, with specific charges of the part of Western Electric, Chase Bank and others. He tells of a turnaround by Henry Ford, to whom he appealed, of his plea to President Hoover and other leaders. It can't be called a new gospel of hate against Wall Street. Other readers will find it merely the one-sided and often extravagant statement of the most interested party. It is too ponderous to make good fiction and there's too much fiction to make authentic history, but it dishes the dirt about a lot of people as this may bring.

In the trade of the gambling, producing and theatre playing, Bill Fox went out, in money, prestige and satisfaction in his fight with Wall Street or, as he has been called a "fight." Fox put his back to the wall and kept saying no, to friends and enemies before Fox finally quit, to say yes with \$18,000 to the money by the sale of his Fox Films control to Harley L. Clarke, besides the millions Fox had made previously and since his association with the companies bearing his name.

When Bill Fox said yes and took the millions, Harley Clarke never saw again, it was just before the collapse of everything. For Fox Films fell as low as any other board stock and Fox Theatres went into receivership. This all shortly after Bill Fox got his millions following his years of work building up the Fox organization, leaving Bill Fox at that precise moment, and being then as he still is, the most fortunate of the big men, past or present, of the show or picture business.

Besides, with the Clarke money or some of it, Bill Fox turned bear in the market and ranked with almost any of the heavy speculative bears of the past three years in amassing many more millions by selling short. Had Fox remained at the head of Fox Films he would have made the time now lost to have made another \$10,000,000 as a bear, nor would he have had now or at the finish anything like the \$18,000,000 cash that Clarke has.

Yet Bill Fox retired from the show business, the Fox companies owing banks over 100 millions and none of it his own obligation, while meantime, a part had been the \$80,000,000 or so Bill paid for Loew's control and which is now not worth much over \$9,000,000 on current quotations. Bill Fox, who had wanted Sinclair to make known his 'fight' that won Fox so much wealth, and believes the Sinclair name will help his autobiography, as a seller, that's Bill's only big reason for being walked out on him when he needed them. In the quawk, excepting some of those fellows who have been walked out on him when he needed them.

Only One and—
Stated recently that Gene Fowler owed two books to Knopf. It's only one book and that's due Liveright.

Boosters All

Macfaddeen Publications has posted notices to the staff that they should at all times and under all circumstances uphold the chain of periodicals should occasion arise where Macfaddeen's pubs are on the pan.

With this confessed anticipation of derogatory comment is the addenda that the least the employees could do is to morally support and champion the outfit which pays them their incomes.

Revising Royalties

The depression has brought about a change in the relationship between authors, publishers and booksellers. Already, publishers are making drastic revisions in authors' contracts.

The new contracts, instead of paying an advance against a royalty ranging from 10 to 15%, will, in most cases, forego the advance, and the royalty will be calculated on the retail, but on the wholesale price of the book. Where books are sold in quantity, at a large wholesale discount, there will be a further cut, the author's royalty being 2% as against the present 10 or 15%.

Some publishers have already drawn up contracts on the basis of the author suffering the entire loss on the first 2,000 printing, in order to pay for manufacturing the book, forcing the author to share the risk of publication with the courageous publisher.

The word "bookseller" is used advisedly since booksellers have served an ultimatum on the publishers that they will not buy first novels by unknown writers. Where the writers have appeared in magazines, book sellers can be induced to stack. Otherwise, booksellers insist that they will wait until successful authors come, and order it only upon deposit. This leaves the publisher holding the bag unless the author is willing to share the burden. Publishers maintain that the out of ten new authors are brought out at a serious loss.

'Manhattan' Folds

Paul Yawitz in his N. Y. "Mirror" Sunday column had the exclusive that George S. "Jr." is the weekly, "Manhattan," with an average 45,000 weekly circulation folded with its sixth issue. No such announcement was made on the issue of No. 6 on Feb. 22, 1933. Initial run of "Manhattan" was around 75,000, with the circulation holding up but with no advertising reaction to speak of. Yawitz put the featured contributors by "Manhattan" from its start. Norman Anthony, editor of "Ballyho," affiliated Dell Pub. Co., periodical, also edited "Manhattan." Philip Elson, managing editor; Sam Love and Ted Shane, asso. eds.

Smallest in Teaspoon

Bill Sinclair is a literary editor of the New York Evening Post has fathered a novel, which he has baptised "Teaspoon." Bill is very reticent about the publication date. Rumor has it that Burton Foster's "Gustibus," "Teaspoon" will take its place on the five-foot book shelf beside that other unwritten novel by a New York critic. For years, Burton has been generally kidded about "Gustibus" and kidded his kidders back. Now it's Bill's turn for some ribbing. Kidding this item will get the book out of his system, win a more kindly note for the sweating author who makes good on his promissory notes.

Using New Staff

Newcomer to the pulp publishing field, at a time when even many of the hard-boiled writers are laying low, is Anthony J. Harkness. With a niece, Patricia J. Harkness, he is getting out a pulp called "Love Adventures." Unlike most of the pulp writers who work in the field, he can attract 15 cents for his magazine. Important, however, from the viewpoint of the scribbler is that Harkness will use only new story material, eschewing the popular practice of reprints.

Writers Ask Aid

Writers are complaining that authors' organizations have not been able to take care of their members, and there is serious talk about the formation of a guild to which competent craftsmen would be admitted and would bring together and protect each other against any financial or legal contingency. These

craftsmen would devote a share of their earnings to a common fund which would help all literary America—not only the younger writers to get their start—but the older writers when they got too old. The fund would be added on the lines of the present N.Y.A.

The Authors' League and other leagues have lost nearly 50% in membership, the complaint being that the help is forthcoming when and where needed.

Novel's Dual Cover

Taking a tip from film producers who release pictures with two covers, the publisher is sending two types of covers—lucid and conservative—to booksellers to go on "All Women Die." Dealer is permitted to select the one he wants. Conservative cover came as an afterthought following a complaint by the author, P. J. Wolfson, that the gigantic figure of a man carrying off a woman was too ten-twenty-thirty for a \$2 book. James Henle, president of Vanguard, then added the second cover in simple blue and gold.

Going Medical

Shopping around for something to replace the waning pull of the red hots, Macaulay seems to be trying to put over the medical angle. Followed "The Woman Doctor" with "The Life Cry," which is a study of a divorced woman's mental reactions as she is about to have an illegitimate child. The novel is written in the first person and ostensibly directed to the man who threw her down. Usual special blurb to reviewers modestly suggests that "this important book deserves more consideration in treatment and space than is given the run of current fiction."

It's an oddity in literature, but not as good as all that.

Popular 'Anon'

Not in many book stores have there been so many books credited to "Anonymous" as this. Nearly every publishing house has at least one anonymously-authored volume on its lists, and some have more.

Booksellers like the "Anonymous" on a volume. Author's reluctance to put his black down has got something sensational and helps sales. However, should the book go across the author is not slow in revealing his identity. As when "West of the Moon" blacked down notices when published some years ago with its author anonymous. Modest Homer Crox soon admitted he was the fellow who wrote it.

Why Not Annual?

Although there is no money in poetry mags, if honestly conducted, A. Coblentz is nevertheless getting on his feet with a new one. To keep the deficit as small as possible, however, Coblentz will issue his quarterly, rather than every month.

The Coblentz mag, which is to be known as "Wings," will make its debut late next month. Coblentz is no mean poet himself, but won't use any of his own stuff in his mag. Doesn't think it will be the right thing to do.

New Peril

By a tie-up between Elson-Freeman, the publisher of the Elson-Freeman, and the Crime Club, mystery story publishing subsidiary of Doubleday, Doran, the jig-saw concern will get out a series of Crime Club Jig-Saw Puzzles combining both mystery story and jig. Each of the Crime Club Jig-Saws will also contain a mystery story coming in the form of a puzzle. Putting together the jig-saw the reader will have the solution to the mystery.

In view of the current fad for black mystery tales and jig-saws, Elson-Freeman and Doubleday, Doran expect to clean up on the combination.

Checking Lifts

Don Moore, editor of "The Argosy," has a new angle to stop paying for stolen stories, after being taken for one by one of H. Bedford Jones and J. M. Dunn. Formerly "The Argosy" asked for a bank and business reference from unknown authors. Now it pays them weekly tales and jig-saws, so that there's time to check up on a steal if any. Street & Smith asks for a literary reference, an author or agency that will okay a new writer's work, thus giving this harder to get than any other kind.

Nellie Revell's Job

Nellie Revell is the editor of a weekly mystery magazine called the "American Mayfair," designed for Park avenue patronage and to be

Best Sellers

Best Sellers for the week ending Feb. 18, as reported by the American News Co., Inc.

Fiction

"Ann Vickers" (\$2.50)By Sinclair Lewis
"The Last Adam" (\$2.50)By James Gould Cozzens
"The Nation of Life" (\$2.50)By "Fannie Hurst"
"Bulphington of Blup" (\$2.50)By S. H. G. Wells
"Kennel Murder Case" (\$2.00)By St. Van Dine
"Pageant" (\$2.50)By G. B. Lancaster

Non-Fiction

"Contract Bridge Blue Book of 1933" (\$2.00)By Ely Culbertson
"100,000 Guinea Pigs" (\$2.00)By Arthur Kallet and F. J. Schlink
"The Nation of Life" (\$2.50)By "Fannie Hurst"
"Flying Carpet" (\$3.75)By Richard Halliburton
"Life Begins at Forty" (\$1.50)By Walter B. Pitkin
"March of Democracy" (\$3.50)By James Truslow Adams

available at 50 cents the copy. The new high hat magazine is expected to present its maiden issue about March 15.

John C. Sohem is the publisher, as president of the Shoreham Publishing company. Sohem owned "The American Sketch" and "Spur"; both ratty mags and "Mayfair" is to be rather a combination of those publications which have been scrapped.

In addition to Social Register connections, it is understood "Mayfair" has powerful political backing. Andrew Brannigan is business manager. His brother is James Brannigan, the new chief of Police of New York.

Only a 'Farmer's Daughter'

Absolutely, no, positively the first appearance in book form of the most famous character in American railroad humor, if you know what we infer. A novel called "The Farmer's Daughter" by an author who signs himself as Myron Pool. That's only a pen name. The author is a well-known writer under a name that's well-known. We wonder what version of the joke will be used. We hope it's the one they tell in Missouri.

Rivkin Poems in Print

Allen Rivkin, screen writer, scribbles poetry as a pastime. Having completed enough verse for a book, Rivkin is having the volume published in Hollywood at his own expense.

Collection of poems, to be titled "Caveaux to the Sky," will be circulated privately. Skywriters furnish the theme of most of the poems.

Pubs on S.E.P.

Four publishers have banded together in a new experiment. Macmillan, Scribner, Houghton Mifflin and Little, Brown have contracted to share a column in the Saturday Evening Post in order to determine whether the Post is a worthwhile medium for advertising. In order to pay for the cost of the ad 2,000 copies must be sold of each ad, or else.

Columnists Were There

Two Broadway columnists, Walter Winchell and Sidney Skolovsky, were Johnny on the spot for the Roosevelt shooting affair in Florida. Skolovsky happened to be down there sunning themselves and was on hand, so waded in to handle the yarns. Both had interviews with folks involved, etc., covering the feature angles for their New York papers.

'Lily' Goes Abroad

"For Men Only," by Beth Brown, has just been bought for publication in France, Germany, Sweden and England. This makes the character of Lily Love, the woman who fought against a world of men, international. Foreign printings are 15,000 against 2,000 copies of each edition as in America.

Picked Wrong Ed

William Lengel, editor of Cosmopolitan magazine, blinked with surprise. The news item was a story he himself had written in the long ago. All but the title, word for word, the darn thing was familiar. He said the author to give him the works.

'Just a test case,' was the calm explanation of the plagiarist. 'I wanted to see if... would buy a good story by an unknown name.'

Sordid Twist

There's a financial twist to the announcements of the lectures on "The Book Mark" section of The Evening World Telegram. The majority of the gatherings charge a small admission, throwing in cakes and coffee with the talks to wash 'em down.

Eastern Publishers on Coast
Robert L. Johnson, vice-president of "Time" magazine, is in Hollywood for a short visit.

Accompanying him was Frederick Bohlen, president of the Meredith Publishing Co.

Field's 'Bath'

Rowland L. Field, dramatic critic on the Brooklyn Times, giving his profession as writer, 277 Park avenue, New York, took a 'bath' via a voluntary bankruptcy route. His liabilities total \$4,839; no assets. Debts principally hinge on an apartment lease.

No Bargain

'American Spectator' asks fifty bucks for a copy of the first number, special edition, all articles signed by the famous authors. An entire collection of books by the same authors, autographed, can be bought at second hand book dealers for \$17.25—and that includes the books.

Competition for 'Wear'

'Women's Wear' will get competition from a new weekly being sponsored by a group headed by Phil Frank. Similar in makeup to Keeloy Allen's "flicker," the new sheet will be known as 'News of the Avenue.' Initial printing order is 5,000.

Now It's Told

Answering the queries as to the identity of Rob Eden, it's the pseudonym of the writing team of Robert F. and Eve Burkhardt. A very prolific pair of scribblers, they frequently use the writing names of Adam Bliss and Rex Jardin for their joint efforts also.

Takes Slap at Hearst

Editorial writer in February issue of "Author and Journalist" takes a slap at William R. Hearst for so vigorously trumpeting "Buy American," and at the same time purchasing so many stores for his mags from English writers.

Covici, Friede Have It

Covici, Friede announce that in spite of conflicting reports that the Ben Hecht play "20th Century" would go to Doubleday, Doran for book publication, it will carry the C-F imprint.

Winston's Troupe

Martha Winston is handling a band of book authors of her own. She was responsible for placing a number of the unknown British scribblers in this country, and represented some of the best known native typewriter drivers.

Columbia Mail Order

And now Columbia University has gone Sears-Roebuck in a big course in mail order. It has a catalog, and a drummer, and registration by mail threatens to exceed that of resident students.

Dawson On Baseball

James F. Dawson, the New York Times by-liner on boxing, will write baseball for that paper this season. He will go South with the New York Yankees team, thereafter covering its games. Dawson formerly wrote baseball. He will double when in New York on boxing shows and events.

Chatter

Mordcau Danzils, newspaperman, in voluntary bankruptcy, in New York with \$50 assets and \$2,261 debts.

Ed Fisher formerly editor of the "Radio Guide" remains with the fau (as an editorial advisor).

Major George H. S. Ladd, soldier, adventurer and writer, who for several years has been investigating for the "Magazine of Wall Street," has quit promoting and has been instrumental in sending a number of

(Continued on page 58)

Looks O.K. for Summer Band Dates In Chicago with Fair and Beer, Too

Chicago, Feb. 20.

Dance orchestras should have a big summer in Chicago this year. Century of Progress Exposition, itself, may be the site of one of the biggest orchestra-employing enterprises designed to tap the money reservoirs of the 50,000,000 (anybody's guess) people expected to visit the town for and because of the World's Fair.

Up to now there is no pact between the World's Fair and the musicians' union, but it is generally believed that this will be fixed as neither side would like a pitched battle on the question of scale labor. Meanwhile, a huge dancing pavilion is in prospect with Sam Hare mentioned as promoter and operator. Such a pavilion contemplates the employment of possibly every outstanding name orchestra in the business with three or four-week engagements for each one.

Active Cafes

In addition roadhouses and cafes will all have scheduled bookings to attract trade. Ben Bernie will return to the College Inn for a special summer engagement, as will Vincent Lopez at the Congress. Bismarck hotel is expected to retain Art Kessel and the Blackhawk to keep Hal Kemp through the expo. Dells, with Guy Lombardo, and Ted Weems at the Lincoln Tavern fill out an orchestral roster that will also include expected summer engagements for Wayne King and Bernie Cummins, at the two Karzas beer-rooms, while the Edgewater Beach and Drake hotels look forward to ignoring June 1 and keeping Mark Fisher and Clyde McCoy straight through.

Beer gardens are the unknown quantity in the summer situation. As soon as beer is legalized and local rulings made known, this town is sure to blossom forth under such a former debarment. Chicago was a champ beer garden barge. Within the World's Fair grounds three or four, including 'Old Heidelberg', the most pretentious will be singing beer-rooms, while the others, if present, conning isn't completely askew.

MPPA-Erpi Figure Sync Coin from Foreign Films

With the domestic situation all cleared up and settlements made, distributed, the Music Publishers Protective Association and ERPI have now to come together and agree on what sync coin is due the foreign men on foreign films. Settlement here involves the period extending from July 2, 1929 to Sept. 2, 1932, when the sync agreement pertaining to the exported versions expired. Publishers' claims which have piled up over this stretch come to around \$400,000.

No claims on the foreign angle, however, are outstanding against RCA Photophone. Latter electric made it a practice of clearing the sync rights on the foreign versions picture by picture, the publishers getting their royalties as each production was turned out by the studios.

Resumes with MDS

Kelt-Engel, Inc., is resuming its distribution relations with the Music Dealers' Service, Inc., March 1. New arrangement will be on an exclusive basis. On the same day Matras-Schenck, Inc., quits MDS.

Governor Clyde Herring having designated the outfit Iowa's own for the event. Same outfit present at Hoover inauguration.

CORN BELT'S OWN BAND

Cedar Rapids, Ia., Feb. 20. The Coo college band, a 50-piece military aggregation, will be Iowa's own official band at the presidential inauguration.

Governor Clyde Herring having designated the outfit Iowa's own for the event. Same outfit present at Hoover inauguration.

Ed McCauley has joined Robbins' field staff and Phil Julius has left the firm.

Revived Gold Rush

Chicago, Feb. 20.

Willie Horowitz heard from his song-writing friend, who is now established at a studio in Hollywood to write songs for pictures. Said the lad:

'My office is as big as a postage stamp. There is a piano but no stool. So I can't play. There is a desk but no paper. So I can't write. I spend all my time in another song writer's office. So I can't be reached by telephone. I will soon be a supervisor.'

SPA Meets and Warns as Pubs Snub Contract

Meeting of the Songwriters Protective Association was held last week to determine what steps are to be taken regarding the refusal of several of the major publishers to accept the new uniform popular songwriters' contract. Following the instructions were mailed all members of the SPA to signature none but the uniform covenants and to report to the organization any publisher members of the MPPA who refuse to abide by the agreement.

Gist of the complaint heard at the gathering was that the publishers, several of whom were on the MPPA committee that approved the revised agreement, were drawing up their individual contracts for writer signaturings. Each publisher has a different objection to the clauses contained in the standard contract. Some were opposed, declared the writers, to paying royalties every three months, others saw no reason for cutting the songwriters in on foreign royalties, while still others have demurred against splitting on orchestration sales.

Contract under dispute was drawn up by E. C. Mills after committee from the writer and publisher organizations had failed to agree following frequent conferences lasting over a period of a year.

Expect Kane to Assume Richmond's RM Interest

Disposal of Maurice Richmond's interest in the Richmond-Mayer Music Co. is expected, by those concerned, to take place by March 1. Expected now being worked out will have Bob Kane, the R-M general manager, taking over the major portion of Richmond's stock ownership in the jobbing outfit.

When Richmond assumed the general management of the Music Dealers' Service last August he entered into an agreement with Mayer allowing the latter four months to liquidate the assets of the firm or find some one to buy out his (Richmond's) interest. Time limit was later extended.

Lombardo's Tour

Guy Lombardo leaves the Hotel Roosevelt, New York, April 16, and is set for 14 weeks of dance dates on tour. The Lombardos will play percentage, counting on their radio runs.

Band comes back to New York in the summer for a suburban restaurant engagement, probably the Palladium Royale, Long Island, roadhouse.

LANGLEY GOING HOME

Raymond Langley, head of recording for Columbia in England, returns abroad this or next week after a month's survey of American recording methods. He has headquarters in the American Columbia company.

Firms are co-operative, but no longer affiliated save in a reciprocal arrangement of exchanging masters for pressing and pressing on both sides of the Atlantic.

Whiteman on Road

Paul Whiteman leaves the Biltmore Feb. 23 for a four weeks' lay off. Part of this period may be absorbed by one-nighters, the band returning Mondays to New York for its commercial broadcasts.

Possible that Whiteman will return to Chicago this spring at the Edgewater Beach hotel.

Weber Ratifies L. A. Union's Restrictions On Film Employment

Hollywood, Feb. 20.

Restrictions on musicians' hours of employment in studios, passed in a referendum vote six weeks ago, has been ratified by Joseph N. Weber, international president of the American Federation of Musicians. It was put into effect Sunday (19) by J. W. Gillette, AFM's local contact with producers.

Rules adopted by local 47 at the election provide that no musician is permitted to work more than three three-hour sessions a week. Exception is that if men are employed straight through by one company.

These restrictions were in effect before for a two-year period, but were dropped when a 1 and 3 per cent on members playing in studios was imposed by the local for a relief fund.

Musicians, under the new rules, can earn around \$80 to \$90 per week. Only about 50 musicians are doing the bulk of the studio recording. Restrictions do not apply to visiting conductors.

Marks-Morris Co.'s May Sue ASCAP Over Divvy

E. B. Marks Music Corp., recently permitted to class B2 in music, may bring suit through Julian T. Abeles against the American Society for three quarterly dividends claimed for the forecast of 1932. When Marks' company copyrighted the Society resulted in the BB money divvy, the publisher figured he'd be reimbursed for past '32 quarters, dating from the time of his initial protest.

Abeles also represented Robbins Music Corp. for reinstatement into class A from D when that firm was demoted because of copyrighted neoclassicisms (copyrights were vested in Metro-Goldwyn-Mayer Corp., and not Robbins, at the time), and a similar claim for back quarterly money is still pending.

Joe Morris is another who has been threatening suit against the ASCAP for similar reasons.

Disk Firms Mull 2 for \$1 Hunch; Estimate Only 500,000 Machines

Fox Scores 'Pilgrimage' As Picture Is Filming

Hollywood, Feb. 20.

Saving the week generally necessary for scoring pictures, Fox is recording the musical background for 'Pilgrimage' simultaneously with the camera work. When feature is completed the musical sound track will be ready for dubbing into final print.

Louis de Francesco, musical director, worked with the writer prior to the start of filming and suggested the tunes written into the script. It idea worked out. Fox will use the same method for other films requiring only background melody.

Warren-Dubin Deal Up; Kalmar-Ruby Dickering

Hollywood, Feb. 20.

Deal giving Harry Warren and Al Dubin a contract to write the songs for the next Eddie Cantor picture is being held up pending an ironing out of the publishing rights from Sam Goldwyn and Witmark.

Kalmar and Ruby are negotiating to do the tunes on the Ed Wynne-Metro picture.

Weeks Socked \$1,000 Fine by Local For Playing Men Minus Consent

Modesty

Los Angeles, Feb. 20.

Gene Johnston, local song pub, has issued a new monthly as a combination house organ and local music biz chatter.

Pamphlet is titled 'Hi-De-Hi-Lites' and something of a miracle in that Johnston only mentions his own name once outside of the masthead.

PLAN REVIVAL OF LEADERS' ASS'N

Reorganization of the National Association of Orchestra Leaders, which Julian T. Abeles, attorney, fostered some years ago, is being planned again by the barrister. Late last year Abeles approached by radio bandmen with grievances over 20 per cent commissions and kindred abuses on the road and radio bookings.

The other maestros have been submitting to Abeles' sawkows over the idea of 1 v'ing to pay a network 10%, and another 10% commission to the Music Corp. of America, or similar booking agency, plus wire charges for remote control pickups when on tour, and a cut also to the American Federation of Musicians' 'war chest.' They have told Abeles that the reason the orchestra leaders couldn't go through with the organization committed against song cut-in evils, etc., at first was because so many of them, at that time (five or six years ago), were already signed to the big music publishers for as high as \$10,000 a year to plug their catalogs. That mitigated against the ideals of the cut-in evil and other projects at the time.

Abeles, because of his increased specialization in music-radio and copyright matters, is breaking away from L. Lawrence Green, Maurice Goodman and Saul Rogers, to operate independently, although he will maintain co-operative affiliations with the former RKO and Fox attorneys and also Green. Fox name has been Abeles & Green, with Goodman and Rogers associated as special counsel.

Feud that's been raging between the New York musicians local and the Music Corporation of America the past several months finds Anson Weeks again in the middle and taking the slap in the way of another fine. This time he was found guilty of bringing in Philly musicians to augment his own unit and handed a penalty of \$1,000. The leader, who is spotted at the St. Regis, New York, has appealed this decision to the international union. Several weeks before Weeks was hauled before the same Local No. 802 trial board on charges of playing the Lucky Strike air engagements without first obtaining permission of the union and fined \$500. The California bandman, east on a transfer card, took the case to the international and got an over-ruling of the local's move.

Weeks' latest jam developed when he sought to expand his unit for the ciggie broadcasts. His request for permission to hire six members of local No. 802 was turned down. With the result that William Goodhart, MCA's branch manager and responsible for bringing Weeks to New York, journeyed to Philly and engaged six men out of that city's local. The New York union then slapped the grand penalty on Weeks.

MCA in Wrong

Resentment against MCA has existed among the officers of the New York local ever since the booking outfit went over their heads to the international and obtained permission from President Joe Weber to bring the Ted Weems and Anson Weeks combo into the Pennsylvania Grill and St. Regis, respectively. Both bands are in prime form, interested in getting in here for radio engagements, but the local's officials refused to budge from their booking against out-of-town combos booking up two big commercial stations originating from New York.

Weeks also several weeks ago was brought up on charges of playing a New York date without first obtaining permission from the local and fined \$500. After making its decision the local asked the international for permission to revoke Weeks' transfer card. The bandman appealed the fine to Weber, who over-ruled the judgment and turned down the transfer revoking request.

802 ON WARPATH OVER EXTRA AIR REHEARSALS

Executive board of the New York musicians' union has launched a campaign against radio band leaders who have been making a practice of slipping in extra rehearsal time and not paying for it. Several batonners on commercial stanzas have already been called on the carpet for this extra rehearsal. Among those financially taxed was Dave Rubinoff to the amount of \$300.

Action was started by Local 802 after members complained that leaders took advantage of their early pre-broadcast attendance in the studios to put them through an additional rehearsal. Leaders have been advised that these sessions come under the heading of regular rehearsal and that the men are to be paid according to the regular scale—an hour.

Dantzig's B'klyn Band as 3d Inaugural Orchestra

Along with Rudy Vallee and George Gault's orchestra, of Washington, D. C., a relatively new maestro from Brooklyn, Ed Dantzig, will be the third featured band at the Inaugural Ball for President-elect Roosevelt at the Capital. Dantzig's St. George Knights hold forth at the hotel St. George, Brooklyn.

Dantzig was formerly musical manager for Loew vauville in New York and also directed the Metro Hollywood orchestra.

Lyman Settles Commish Suit Abe Lyman has settled the Charlie Yates-Milton Berger commish suit for each. Agents sued for \$350 alleged due them for booking the Lyman band in a Warner show.

Inside Stuff—Music

Technical copyright on the 'Take a Chance' score, variously by B. G. DeSylva, Nacio Herb Brown and Richard A. Whiting, is vested in DeSylva individually. Song sheets also carry what appears to be an error when Nacio Herb Brown's name is inverted to read Nacio Brown Herb. This was done purposely to remove confusion from Lew Brown and possibly create entanglement through public opinion that DeSylva, Brown & Henderson had become DeSylva, Brown & Whiting. Another slant was because of Nacio Brown's writing contract with Felt, hence DeSylva registered the song copyrights in his own name individually and Harms is the selling agent.

The vesting of copyright ownership in the outstanding songwriters' names, incidentally, is becoming a new wrinkle. General belief is that the copyrights will become more and more valuable to the owners. That's why Irving Caesar now has his own company; Rodgers and Hart have Rodart, a Harms subsidiary; all Gershwin's stuff is vested in the New World, his own company, with Harms as distributor; Kern copyrights everything in his own name and that of the T. B. Harms Co., which is a Kern company, and apart from Harms, Inc., the general distributing company.

Jerome Kern, long opposed to etherizing current show tunes because of the dreaded anti-boxoffice effect, let down the bars for 'Music in the Air' on the theory the show title plug would pep things at the gate. But with the plugs carelessly about crediting the name of the show, Kern will recall the broadcast privileges although the general result has been that more than the average of two show tunes have been popularized. Kern score to 'Music' has resulted in five hits, another element that figured in Kern's okaying of the more or less promiscuous broadcasting.

There was a time as with 'Sunny', 'Sally', etc., when orchestration might be had for safe performance, forcing leaders to fake dance arrangements from the piano copies whenever the patrons requested the Kern hits. This was in line with the composer's attitude that getting a tune slowly in the air was much more preferable in the long run so that it could read against the show's boxoffice.

Fred Waring and his personal rep, Johnny O'Connor, say ain't so—they created no embargo on the music publishers at the Essex House shindig which CBS staged—but that it was the chain's own idea to exclude the music pubs on the theory that if they invited some they'd have to invite all, and that entailed too many complications.

Waring knew nothing of the arrangements and aside from six invitations accorded him, his Pennsylvania had to entertain a lot of more or less unknown people, radio editors, chain personnel, etc., says he. All this a pretense to the Warings' debut on the Old Gold program.

Only a change in thought of the first three lines spoiled an Al Jolson song for NBC's okay for broadcasting purposes. The original first three lines read, 'You are too beautiful, my dear, to be true, and I am drunk with beauty; drunk with illusion that the one who caressed you, really possessed you, too'.

The first line remains but after the word 'true' it changes to 'And I am a fool for beauty; with the illusion that the eyes that inspired me, really desired me, too'.

Brunswick thinks it has another 'My Handy Man' disk seller in Mae West's recordings of 'She Done Him Wrong' and 'I Like a Man Who Takes His Time'. Both are by Ralph Rainger, Paramount studio's staff songwriter. The third number, 'Frankie and Johnny', is a folksong doggerel.

'I Like the Man Who Takes His Time' is the analogous number to 'Handy Man'.

Edgewater Beach hotel, Chicago, employs its orchestra not as an organized unit, but as so many individuals. Mark Fibber is paid a salary to lead and sing with the band members, hired and fired by the hotel direct and at the will of the management.

For the Sunday evening musicale Fibber does not conduct, but merely sings as a soloist. This avoids the union's one-day-off-in-seven rule.

Hal Kemp within the past year has achieved a reputation around Chicago for the distinctive nature of his arrangements. Some observers even list Kemp, Wayne King, and Guy Lombardo as the only orchestras now broadcasting which can immediately be identified by ear without waiting for the announcement.

Kemp is current at the Blackhawk club in the Windy City.

Fox studio will attempt to obtain a publicity break on 'Inaugural Ball March', written by Louis de Francisco, studio musical director. Effort will be made to have the march played at the inaugural ball in Washington.

Banking moratorium in Michigan tied up around \$40,000 in Krege checks deposited by the Music Dealers Service, Inc. Drafts were on the chain stores in Detroit.

Lyman Ordered South

Abe Lyman is in Miami, forced out of the Paradise cabaret restaurant, New York, by the thyroid glandular trouble which has been bothering him. Bandleader went into the hosp 10 days ago for observations and a rest cure was prescribed.

The Lyman band remains intact at the niterly until its leader returns. His broadcasts likewise will continue under his own name.

Spatlaly's Prospect

Chicago, Feb. 20. Leopold Spatlaly is leaving for New York tonight to confer on the possibility of musical directorship for the old Roxy. Also may succeed Vincent Lopez as Chicago theatre's guest conductor when later leaves. Spatlaly has been running program building service for Radio past several months.

Tunes by Cowan, Worth

Hollywood, Feb. 20. Universal has engaged Lynn Cowan and Paul Worth to furnish musical numbers for its 'Littles of Broadway'.

Picture, semi-musical, is set for April production with director and cast still in the air.

GERON EAST BOUND

San Francisco, Feb. 20. Tom Gerin and band will leave the Bal Tabarin cafe in May for the Chicago World's Fair. Wayne King succeeds here.

Bal Tabarin is owned and operated by Gerin and Frank Martinielli.

What \$500 Buys

Lincoln, Neb., Feb. 20. College dance committee here desiring an orchestra for the Inter-Fraternity ball, wired a booking agency in the East that they had \$500 and asked what kind of an orchestra they could get. The answering wire read: 'Send one piccolo player and five sheets of music.'

NBC's Song Censor Going to Work on Kassel's 'Hell's Bells'

Chicago, Feb. 20. After having been broadcast without complaint for over six months, lyrics of 'Hell's Bells' were banned. NBC, Art Kassel, composer of the piece and who uses it as his signature, was informed of the edict the day he reopened the business of his home. The vocal refrain is now hummed.

No explanation given by the NBC censor as to what was wrong. Lyrics strike outsiders as particularly innocuous. Kassel's Columbia record of 'Hell's Bells' has been a best seller in this territory since September.

Told Culbertson!

(Continued from page 1)

asked. 'By 'e eny, meeny, miny, mo system, I think,' he replied. 'Not one of them understood bridge, not one knew how to bid from a negative no-trump, but all thought they could show me a few things I didn't know about the game. Attitude of the front office was that the less the amateurs knew about such a game the better features they would make. That may be Hollywood, but it isn't the Culbertson system, either of playing bridge or making pictures based on the game.'

Bridge series came within an ace of dying during the preparation for the second one. Writer had a scene in which a fourth was needed for a game and the hostess called a Negro butler to fill the vacant chair. 'I'll be a laugh,' argued the writer, one of the six to get the go-by.

'This was the final straw,' said the bridge expert. 'I went to the front office and told them that I'd have full say hereafter in writing, directing and supervising or else I'd start back home. I won the rubber.'

They Want to Kid the Game

'Picture-makers idea was to put burlesque, pratfalls and hokum into the shorts. Art imagine how bridge players would react to such a scene as the Negro butler. And how about the players, sound of the Mason and Dixon line?

'Roxy has said that contract bridge is costing the picture industry \$4,000,000 a year. And Hollywood wants to kid it!'

He says that the proposed games between himself and Mrs. Culbertson and Harpo and Chico Marx are the level of 'They think they can play, and are willing to play for real stakes. I'll let them write their own tickets. Incidentally, if we lose, I'm willing to appear in any of their picture wearing Harpo's wig and Groucho's mustache.

Marx game is being arranged by the publicity departments of Paramount and United Artists. It is 15 rubbers, played on the two lots. It's not a gag, pleads Culbertson, the Marxes and the two p. a. departments. How would it be, she says, however. The Marx Brothers playing bridge with the Culbertsons—'Oh, Yeah!'

HERE AND THERE

Harry K. McClintock and Sterling Sherwin, of San Francisco, who wrote 'The Bum Song' for Villa Moret, are independently publishing 'The Cheese Song'. Claim the longest song title for this one yet, 'Why Do They Bore the Swiss Cheese Full of Holes, When It's Limburger Needs the Ventilation.'

Contract for the Denver municipal band concerts this year has been awarded to John S. Letick, who had the job last year. Contract calls for four concerts, the first on July 4 and the last on Labor Day. The season is one week shorter than last year. Cost will be \$19,350.

CALENDAR OF CURRENT RELEASES

(Continued from page 35)

- El Hombre Que Asesino (Paramount) (Spanish). Rosita Moreno, Ricardo Pons. 70 mins. Rel. April 15.
- Ein Walzer von Strauss. (Capitol) (Ger.). Musical. Gustav Froelich. Dir. Conrad Welns. 89 mins. Rel. March 10.
- Faise Uniforms (Rus.). (Amkino). Dir. Lopashinski. 63 mins. Rel. Nov. 15. Rev. Nov. 29.
- Friederich (A-R) (Ger.). Dramatic opera based on Goethe's life. Mady Christians. 90 mins. Rel. Feb. 15.
- Gitta Entdeckt ihr Herz. (Capitol) (Ger.). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.
- Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froelich. Dir. Gustav Froelich. 75 mins. Rel. Nov. 15.
- Golden Mountains (Russian) (Amkino). Dir. Tutkevitch. 80 mins. Rel. April 9. Rev. April 19.
- Holzappel Weiss Altes (German) (Capitol). Comedy. Felix Bressart. Dir. Viktor Janzon. 85 mins. Rel. Jan. 1. Rev. Jan. 17.
- House of Death (Rus.). (Amkino). Based on Dostoevsky's life. Dir. Fedor Puzov. 75 mins. Rel. Aug. 15.
- Hurrsh Ein Junge. (Capitol) (Ger.). Farce. Max Adalbert, Ida Wuest, Lucie English. Dir. Geo. Jacoby. 91 mins. Rel. June 24.
- Pyppala a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.
- Ivan. (Amkino) (Rus.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 15.
- Kamaradschaft. (Asso. Cinema) (Ger.). Sensational drama. Alex. Granach, Ernst Busch. Dir. G. W. Pabst. 78 mins. Rel. Nov. 8.
- Koenigin von Preussen. See 'Lulus'.
- La Couturiere de Lunelleville (Far) (French). Musical of woman's love. Madeleine Renaud, Yvonne Printemps. 90 mins. Rel. July 1. Rev. Oct. 22.
- Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.
- Le Roi Des Resquilleurs (French) (Protex). Comedy with music. Milton. Dir. Madeleine Renaud, Yvonne Printemps. 90 mins. Rel. June 14.
- Liebe ist Liebe (German) (Protex). Musical comedy. Kaethe von Nagy, Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 1.
- Ljuba i Strast. (Yugoslav) (Croats). Drama of life among N. Y. immigrants. Rael Janovick. 85 mins. Frank Marford. 80 mins. Rel. Dec. 15.
- Moscow. Koenig von Preussen. (Asso. Cinema) (Ger.). Historical. Henry Forten. Dir. Carl Froelich. 92 mins. Rel. Oct. 4.
- Mueschen in Uniform (Krimsky) (German). Farce. Polgar. Hertha Thiele, Dorothea Wicke. Dir. Richard Froelich. Rel. Jan. 10. Rev. Sept. 27.
- Man Brauch Kein Geld. (Capitol) (Ger.). Musical farce. Dir. Karl Boese.
- Main Leopold. (Capitol) (Ger.). Musical. Gustav Froelich, Max Adalbert, Dir. Hans Synehoff. 78 mins. Rel. April 1.
- Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. R. 85 mins. Rel. Jan. 1.
- Mensch Ohne Namen (German) (Protex). Polganat drama. Warner Kraus. Dir. Gustav Uecky. 85 mins. Rel. Nov. 1. Rev. Nov. 15.
- Micha. (German) (Protex). Musical. Polgar. Susy Vernon, Robert Burnier, Dranem. 80 mins. Rel. July 1. Rev. Dec. 1.
- Mont Über Morokko (Protex) (Ger.). See Cing Gentlemen Maudt.
- Mosch Wacht Sein Gluck. (German) (Capitol). Farce. Siegfried Arno. 85 mins. Rel. Dec. 15. Rev. Jan. 17.
- Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.
- Nazi (Capitol) (Ger.). Prelude to the world war. Dir. Rich. Oswald. Time, 73 mins. Rel. Sept. 1.
- Oberst Redl. (Capitol) (Ger.). Spy thriller. Lil Dagover, Theo. Loos. Dir. Carl Anton. Time, 79 mins. Rel. Aug. 30.
- Paris-Bagdad (A-R) (Ger.). Musical. Polgar. Marie Marnac. Dir. Augusta Genia. 80 mins. Rel. Dec. 15. Rev. Jan. 17.
- Piri Minder Tug (A-R) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 17.
- Purpur und Waschluch. (Capitol) (Ger.). Dramatic comedy. Hansi Niese, Elise Elster. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.
- Quando to Suidada (Paramount) (Spanish). Musical. Argentina. 90 mins. Rel. March 1.
- Quand to Tues Tu (Paramount) (French). Farce comedy. Dreaan, Noel-Ressan. 80 mins. Rel. March 15.
- Requiem of Love. (Capitol) (Polish). Harshness of an art career. Agnes Richthofen. 80 mins. Rel. Aug. 11.
- Richthofen, Red Ace of Germany. (Gould) (Ger.). (Synchronized.) Self explanatory. Dir. Robt. Siezich. Time, 80 mins. Rel. Aug. 20.
- Ronny (Protex) (Ger.). Opera. Kaethe von Nagy, Willy Fritsch. Dir. Carl Anton. 80 mins. Rel. April 15.
- Scampolo (A-R) (Ger.). Cinderella romance. Dolly Haas. 80 mins. Rel. Feb. 15.
- Schubert, Schillingstraum. (Capitol) (Ger.). Musical of Schubert's life. Carl Jooken, Siegfried Arno. Dir. Rich. Oswald. Time, 71 mins. Rel. June 28.
- Seln Scheidungsgrund (German) (Protex). Comedy drama. Lien Deyers. Dir. Alfred Zetler. 80 mins. Rel. March 1. Rev. March 8.
- Siberian Patrol (Rus.). (Amkino). Dir. Protazanov. 50 mins. Rel. May 13. Rev. May 31.
- Sniper (Rus.). (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.
- Soll is Thrity (Rus.). (Amkino). Dir. Reisman. 63 mins. Rel. May 5. Rev. May 17.
- Storm Over Zakopane. The. (Capitol) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.
- Taenzlerin von Sansouct. See 'Barbarina'.
- Tanz der Dämonen. (Protex). Drama. Emil Jannings, Anna Sten. Dir. Robert Siedmak. 90 mins. Rel. March 1. Rev. March 22.
- Tingle Tangle. (New Era) (Ger.). Comedy. Ernest Vereben, Fritz Kampers, Eva Hatz. Dir. Leo Jap. 80 mins. Rel. May 15.
- Trapeze (German) (Protex). Circus drama. Anna Sten. Dir. A. E. Dupont. 80 mins. Rel. May 1. Rev. May 10.
- Trenen. (A-R) (Ger.). Romantic drama. Dorothea Wicke. 90 mins. Rel. Feb. 15.
- Ulan, Ulan! (Polish) Malawani (Polish) (Zbyzsko). Musical comedy. 100 mins. Rel. Jan. 1.
- Ulton (Capitol) (Ger.). Life of the newboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.
- Unknown Heroes. (Capitol) (Polish). Polish police activity. Mary Bogda. 80 mins. Rel. Dec. 15. Rev. Jan. 25.
- Victoria und ihr Husar (A-R) (Ger.). Viennese opera. 90 mins. Rel. March 1.
- Voie de the Desert. The. (Capitol) (Polish). Algerian story in authentic locale. Adam Brodzicz, Mary Bogda. 75 mins. Rel. Aug. 25.
- Weekend in Paradise. (Capitol) (Ger.). Folie. Otto Walburg, Julius Falkenberg, Elise Elster. Trude Berliner. Dir. Robt. Land. Time, 81 mins. Rel. Nov. 1.
- Yorck (German) (Protex). Historical drama. Werner Kraus, Rudolf Forster. Dir. Gustav Uecky. 85 mins. Rel. Nov. 1. Rev. Nov. 27.
- Zapfenstreich Am Rhein. (Capitol) (Polish). Musical. Charlotte Suss. Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.
- Zirkus Leben. (German) (FAF). Circus drama. Liene Hald. Dir. Heinz Zwi. 80 mins. Rel. Dec. 15.
- Zwei Herzen und Ein Schlag (German) (Protex). Opera. Lillian Harvef. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

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International Cinema, 1560 Broadway.
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JANUARY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING JANUARY BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music Reported by Leading Jobbers

NEW YORK		CHICAGO		LOS ANGELES	
SONG—No. 1	'Little Street Where Old Friends Meet'	'Little Street Where Old Friends Meet'	'Love in the Moonlight'		
SONG—No. 2	'My Darling'	'My Darling'	'Moon Song'		
SONG—No. 3	'Night and Day'	'Rockabye Moon'	'Play, Fiddle, Play'		
SONG—No. 4	'Play, Fiddle, Play'	'Fit as a Fiddle'	'My Darling'		
SONG—No. 5	'Willow Weep for Me'	'I'm Sure of Everything But You'	'Willow Weep for Me'		
SONG—No. 6	'Rockabye Moon'	'Play, Fiddle, Play'	'Night and Day'		

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'Night and Day,' 'Did You Mean What You Said Last Night' (Eddie Duchin Orch.)	'Street of Dreams' (Guy Lombardo)	'Night and Day' (Eddie Duchin Orch.)
BRUNSWICK—No. 2	'Waiting in a Dream,' 'Please' (Bing Crosby with Anson Wigg Orch.)	'Just an Echo' (Bing Crosby)	'Just a Little Home for the Old Folks' (Guy Lombardo)
BRUNSWICK—No. 3	'Street of Dreams,' 'I Called to Say Goodnight' (Guy Lombardo Orch.)	'Night and Day' (Eddie Duchin Orch.)	'Eadie Was a Lady' (Ethel Merman)
BRUNSWICK—No. 4	'Eadie Was a Lady' (Ethel Merman)	'Please' (Bing Crosby)	'Fit as a Fiddle' (Three Keys)
BRUNSWICK—No. 5	'Street of Dreams,' 'It's Within Your Arms' (Guy Lombardo Orch.)	'Till Tomorrow' (Eddie Duchin Orch.)	'Just an Echo in the Valley' (Bing Crosby)
BRUNSWICK—No. 6	'I Gotta Right to Sing the Blues,' 'That's What I Hate About Love' (Cab Calloway)	'It's Winter Again' (Hal Kemp Orch.)	'Harlem Holiday' (Cab Calloway)
COLUMBIA—No. 1	'Just an Echo in the Valley,' 'The Language of Love' (Rudy Vallee)	'Linger a Little Longer in the Twilight' (Rudy Vallee)	'Play, Fiddle, Play' (Ted Lewis Orch.)
COLUMBIA—No. 2	'Street of Dreams,' 'A White House of Our Own' (Ben Selvin Orch.)	'May I Have This Dance, Madame' (Enrique Madriguera Orch.)	'Here It Is Monday' (Rudy Vallee)
COLUMBIA—No. 3	'At the Baby Parade,' 'Waltzing in a Dream' (Enrique Madriguera Orch.)	'Hell's Belle' (Art Kassel)	'Hell's Belle' (Art Kassel)
COLUMBIA—No. 4	'Jazz Girl,' 'One Note Trumpet Player' (Joe Harries Orch.)	'Street of Dreams' (Ben Selvin Orch.)	'What a Perfect Combination' (Eddie Duchin)
COLUMBIA—No. 5	'Look Who's Here,' 'California Here I Come' (Claude Hopkins Orch.)	'Baby Parade' (Enrique Madriguera)	'New Farewell Blues' (Ted Lewis Orch.)
COLUMBIA—No. 6	'May I Have This Waltz With You,' 'Sing, Brothers' (Enrique Madriguera)	'Just an Echo' (Rudy Vallee Orch.)	'You're Getting to Be a Habit With Me' (Ben Selvin Orch.)
VICTOR—No. 1	'Night and Day,' 'I've Got You on My Mind' (Leo Reisman Orch.)	'Night and Day' (Leo Reisman Orch.)	'We've Got a Moon and Sixpence' (Ray Noble's London Mayfair Orch.)
VICTOR—No. 2	'The Girl in the Little Green Hat,' 'My Love' (Leo Reisman Orch.)	'Hobo, You Can't Ride on This Train' (Paul Whiteman Orch.)	'Night and Day' (Leo Reisman Orch.)
VICTOR—No. 3	'Willow Weep for Me,' 'At Last It's Come to This' (Paul Whiteman)	'Willow Weep for Me' (Paul Whiteman Orch.)	'Moon Song' (Jack Denny Orch.)
VICTOR—No. 4	'Along Came Love,' 'My Darling' (Don Bestor Orch.)	'Look Who's Here' (Ted Weems Orch.)	'With All My Love and Kisses' (Ray Noble's London Mayfair Orch.)
VICTOR—No. 5	'Eadie Was a Lady,' 'You're an Old Sweetheart' (Paul Whiteman)	'Eadie Was a Lady' (Ramona and Whiteman Orch.)	'Underneath the Harlem Moon' (Joe Rines Orch.)
VICTOR—No. 6	'I've Told Every Little Star,' 'The Song Is You' (Jack Denny Orch.)	'You'll Wish You Were Never Born' (Louis Armstrong Orch.)	'Speak to Me of Love' (Don Bestor Orch.)

NIGHT CLUB REVIEWS

COTTON CLUB, N. Y.

New York, Feb. 17. Cotton Club remains the notor of the Harlem niteries, sorta justifying its \$2.50 cover charge although Connie's Inn cut it to \$1 and \$1.50. Cotton Club gives a lot of show, evidencing much care in the revue preparation which Dan Healy, for the 21st time, has staged. Harold Arlen and Ted Koehler, for the fifth consecutive season, wrote the musical words and music. This edition has been holding forth for some time and is still a sort of entertainment with its flood of talent headed by Cab Calloway who, besides mastering the torrid jazzlike, works a virtually every number opposite Alida Ward, Carolyn Snowden and Lethia Hill. The 12 girls are lookers and more naturally brownskin than the pale-faces once a vogue in Harlem joints. Routines are brisk and snappy without oversteering, which is one reason why the C.C. always gets such a class repeat play.

Young Harold, Nicholas of the Nicholas Bros., diminutive stepper, is the male outdancer next to Calloway, who, for Freshie, the variation of the Gershwin 'Win'tergreen for President' (out of 'Of This Sing') starts off, Elmer Turner, Nicodemus, Roy Atkins, Four Blazars (great hoofs on any floor), Henri Wessels-Allice Boyer, Alma Smith, Swan and Lee, Brown and McGraw and Little Bits are specialists in succession, working in with the previously mentioned principals.

Calloway's Hi-de-Highness of Ho-de-Ho is the big noise with the baritone, jungle calls interspersing his tip-top ultra-modern jazz. His 'Minnie the Mocher,' which has been gloried on her wedding day is again to the fore, this time in a trial routine that's a highlight of the forepart.

HOLLYWOOD

New York, Feb. 17. Joe Moss and Jacob Amron, with true enterprise following NTG's leaving the Hollywood to start at the competitive Paradise cabaret

across the street on Broadway, have shifted the show around and generally pepped thing up on the floor. The elevated platform is one corking wrinkle to afford better sighting for the outer tiers and, unless there's no dearth in the pulchritude market despite the Paradise's raid on the lookers. In fact, the money had to import 'em from the Coast.

Blanche Boy still socks with the hi-de-ho type of song-and-dance-melody and ditto the other number leaders. The Climax with their swell 'Singapore' flash are also leaving after a second run, headed for European engagements. At \$1.50 and \$1.75 table d'hote (and the kitchen is plenty oke, too), it's no Joe Zell's place under the Paradise's highest tariff of \$2.

ROYAL BOX, N. Y.

New York, Feb. 20. The Royal Box is one of the new crop of smart rooms with a membership of \$1.50 a week under the Embassy Club lines and under kindred management, with a tres continental atmosphere and very chic surroundings to compensate for the uniformly straight \$1 tariffs for refreshments, and the proportionately fancy menu scales.

It's no Joe Zell's place under the 'new' description to distinguish it from the French cafe man's ill-fated nite club venture 18 months or so

ago, in New York. Zell has since decided to continue getting his in Paris. However, the trademark of the place and some of the decorations are by Zito, the Chez Zell's favorite decorator.

Talent is colored, but toned down by assimilated French suavity, with the exception of the people recognized from the Bouef-sur-le-Toit cabarets in Paris and Cannes on the Riviera. One of 'em particularly, John (Baby Face) MacIn, enjoyed quite a vogue with the smart continental bunch at these spots three years ago and since.

The other entertainers are Elizabeth Welch, Opel Cooper, MacIn and Charles Lewis. Cooper is a robust type of songster, like MacIn, is equally at home with pops in several tongues. An Hawaiian combo (Gordon St. Cloud is the imposing handle of the maestro) switches from concert to the pop airs.

Room can't accommodate over 75 comfortably all at once, hence the necessity for the general sale of things.

BISMARCK

Chicago, Feb. 16. Two possible explanations can be advanced for the revolutionary introduction into the Hotel Bismarck's main dining salon of a floor show. First, beer and cigars. Second, the management may feel a need for (Continued on page 63)

Joe Hiller Learns Pitt Won't Go \$1.50 Covers

Pittsburgh, Feb. 20. Show Boat, Joe Hiller's riverfront nite club here, has folded for second time this season. Not enough money in town apparently to support Hiller's Harlem-Cotton Club idea at \$1.50 cover week-nights and \$2 Saturday.

Floor show went out a week ago, with Show Boat retaining Fletcher Henderson's band and cutting cover in half, but still no go, with spot closing last Wednesday (15).

Cafe previously folded immediately after New Year's, but was back in circulation again two weeks after that.

'King' Solomon's Hub Nite Club on Paying Basis for 1st Time

Boston, Feb. 20. When Charlie 'King' Solomon died, predictions were that his Coconut Grove nite club would fade. He had lavished money on his shows and feted hundreds free. First two weeks of this season saw \$4,000 as the red margin and during the Solomon regime it never made a cent but lost thousands.

But now the club is going on a 'paying basis,' Attorney Barney Wilansky, chief owner, says. He has cut the orchestra to seven pieces and putting on good shows at far less cost than Solomon who paid fabulously for talent.

Wilansky is hopeful of clearing \$300 weekly under his own policy. He succeeds Solomon also as chief owner of the Globe and Stuart, pleasure houses.

Incidentally, the nite club world has its own theory of how the 'King' died. Story different from any of numerous tales in print. Theory is built on teeth marks on ring finger on which was Charlie's diamond ring, valued at \$4,000, but priceless to him because he said it was his rabbit's foot for luck.

His intimates say bandits got his cash easily, but aroused Charlie's ire when they demanded the ring. He fought them off trying to save his good luck talisman. Teeth marks on the finger are evidence. Bandits didn't plan to kill but in the tussle one of the five died which caused them to flee before getting the ring.

Bobby Stevens Recovered

Chicago, Feb. 20. Bobby Stevens, former m.c. at the K-9 club here, left the American hospital last week entirely recovered from his nervous breakdown. Was under treatment four weeks.

Coast Holds Up

Los Angeles, Feb. 20. The music business remained about the same during the week, with a local tune zooming to the top of the list. First time in over a year that this has happened. Here, in instance it's 'Love in the Moonlight,' by Charles Kisco and J. C. Lewis. Jr. Kisco is in the Ted Dahl band, Sunbeam, a Clay publishing. Coming up rapidly as a possible replacement to 'Moonlight' is 'Echo in the Valley,' which can't get a place on the list.

Discs also hold up, which means above par business.

Leiderman in Hare Spot In Chi; No Name Bands

Chicago, Feb. 20. George Leiderman will reopen the Winter Garden cafe this week. Sam Hare steps out altogether and will mark time until his class roadhouse, the Delta, opens May 15, or thereabouts. Hare will have Guy Lombardo for the summer and the World's Fair period.

Leiderman will operate the Winter Garden without name or orchestra.

Frank Libuse at College Inn

Chicago, Feb. 20. Frank Libuse will be the attraction at the College Inn after the departure of Ben Benite at the end of this month. Phil Levant's orchestra will provide the music. Jackie Heller, Bernie protege, is expected to remain also.

East

Glady's Kimball, former vaude actress, arrested on a charge of kidnapping her own child, is in the custody of their father pending a decision on her separation suit. The judge she had taken the youngster after they told of the wild parties in their father's home.

U. S. Supreme court refuses appeal of Stillwell theatre and others against the Circuit court of appeals in the matter of enjoining Local 808 from picketing. Victory with union.

Theatre Guild takes 'School for Husbands' adapted from Moders comedy. It's in rhyme. Done by Arthur Guterman and Lawrence Lagner.

Claire Luce denies that she's going to divorce Clifford W. Smith. Just a little tiff. He wants her to take a world tour and she wants to stick to the stage.

Hall Johnson's 'Run Little Chilun' will be housed in Lyric about March 1.

Pat Sullivan, who created 'Felix the Cat' cartoons for films, died of pneumonia.

Henry E. Dixey, the beau idea of the '30s and '40s, described as lost by those who sought to collect some \$50,000 from the actor, but he was found in the Astor the other afternoon. Explained he was not in hiding but merely trying to raise the coin.

Claudio Frigerio, of the Met, takes out his final citizenship papers. He was born in Paterson, N. J., but taken back to Italy when a baby, so has to qualify again.

Albert G. Gray, former film man and brother of D. W. Griffith, in bankruptcy. Liabilities are \$79,284, with assets of \$150.

Lillian Goldstein and Sydney Slater, of Revere, Mass., picked up N. Y. police. Told that they had headed for Hollywood via hitch hike, but got discouraged when they found themselves in South Carolina and headed home again. Returned to their parents.

Reported to the Eway Assn. the theatre hour traffic rules will be modified as requested by it.

Society of American Magicians will hold annual show at Heckscher theatre Feb. 28. Parents from which all similar societies sprang.

Bobby Sanford will have three of the Hudson River Day liners for his showboat cruises this summer. James Hall, Billy Glason and Jack White will m.c.

Roxy in person told the reporters what he thought of the 'Broadway Wolves' who had him out of Radio City. Says he'll be back on the job about April 1.

Sam Goldwyn announced before he left N. Y. that next cantor film would be based on the story of Androcles and the Lion.

Vera Milton, night club dancer, divorced by Wm. F. Krohm in Manhattan. Incomparable. She wanted boy friends, he says, and he couldn't see it.

Photographic reproductions of the murals in the Sistine chapel impounded by the customs authorities for obscene. Denied revealed when everyone goggled at the boner.

Fred Jackson announces that 'out of respect for the Theatre Guild and the late Mr. Moliere' it will be 'Wife Insurance' and not 'School for Husbands'.

Steve Clow of 'Brevities' out from under the latest libel charge of the Pollon sisters. Held the charge did not connect him with the paper.

Walter Batchelor confirms Janet Reade divorce ruling by advising her he will not be responsible for her debts.

Hannah Williams Kahn headed for Reno. Says she is going to ask for a divorce but no alimony.

Manager of the Oxford, Brooklyn, and five performers in a burlesque show, were arrested. Manager Frederick Franklin charged with maintaining a nuisance and others with indecent performance.

George F. Norton, composer of 'Chu Chin Chow' erroneously reported dead.

Clara Bow back from her European vacation and will go to Hollywood presently for a picture. Nothing picked yet.

'Champagne Supper' is on again, with Arthur J. Beckhard working over the script.

One of those wounded in the attack on Mr. Roosevelt at Miami last week was Margaret Krus, a dancer, appearing at clubs in New York and along the coast. She was on a visit

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

In Miami. Some years ago Miss Krus was involved in a mistaken identity case and supported a claim to be a girl student missing from Smith college. Has scap wound.

William A. Brady and Dr. Henry Moskowitz, for the producers, and Louise Silcox, George S. Kaufman, Austin Strong and Marc Connelly in Washington telling the senate committee their views on foreign actors.

Test cases will be heard in Supreme court relative to Sunday shows in N. Y. Cases are the city against Mad. Sq. Garden for a sports entertainment; C. E. Williams as manager of the Globe for a charity performance of 'Cat and Fiddle' and Town Hall for permitting Argentina to give a musical. City collected \$500 fine in each instance.

Ruth Gordon will star in 'Three Corners Moon' under the management of C. E. Williams and de Liagre, Jr. 'T.C.M.' used to answer to the title of 'Butter No Parmis'.

Ramon Navarro will sing at a concert of the N. Y. Schools of Music in Cooper hall March 5. First local as singer.

Halsey, Stuart & Co. tangled in the Innuell investigation. Admitted to making \$20,000,000 paper profit on the deal. Which may throw a sidelight on some film promotions.

Former Magistrate Jean H. Norris threatened to prosecute producer of 'Four o'Clock', with a libel suit unless he changed the character of the judge in that production. Norris and producer admitted resemblance to Mrs. Norris' case and announced they would stand pat. Papers served Friday.

Thos. F. Ryan and John J. Hanley in court as the aftermath of a row in the studio of WOV Jan. 21. Ryan was about to broadcast when he asserts Hanley broke into the studio and beamed him with his name. It's Hanley's argument that Ryan kicked him in the stomach. Judge dismissed the case.

Epicure and Junior Carleton clubs in Park ave. sector raided by police and 400 bottles of something gathered at the former. Carleton yielded a pint of gin and a similar quantity of rye. No gambling out there were found, though that was what was anticipated at the Carleton. Merry-GO-Round also given a ride. Carleton had just opened.

Morton Downey officially adopts Michael O'Brien, two years old, as his son. Wants him for a companion to Morton Jr.

Sam Kaplan's trial held up when Max Steuer, his counsel, taken ill. To have resumed yesterday (20).

League of N. Y. Theatres again circulating petitions for Equity signature asking for Sunday drama performances. Equity objecting.

Lee W. Dodd to replace Prof. Baker as teacher of Xale dramatics course. Prof. Nicholas of Let's already named, is the executive head and will lecture on history of the drama.

J. J. Shubert announces transfer of his office to Chicago. Says he has left New York Broadway theatre for office in Chicago. He doesn't tell who helped to make it flat.

Phil Barker married to Peggy Cartwright, dancer in the defunct Americana, but doesn't tell his friends until he's ready to get the honeymoon three months later. Gone to Florida.

Big Mountain, full-blooded Comanche, who has been appearing in circuses and medicine shows, applies for relief at the municipal lodging house. Says there are no more shows and he can't sell beads. Wife and two children with him.

Ped agents in Westchester Friday night mugged up the Plantation, Hollywood Inn, and the Retreat. Spoiled about \$70,000 worth of fixtures.

Phra Abhaibongs, of Bangkok, said to be a Siamese noble, applies to the N. Y. Supreme court to restrain Harry C. Schenck of Los Angeles, his equal partner in Payhrs Film Co. from removing any of the assets of the company from the jurisdiction of this court, alleging he had put up \$85,000 for the production of a jungle film without getting action. He made about 40,000 feet of jungle stuff which Schenck was to have put into exhibition form. Film is in

the Consolidated labs here, and that's what Abhaibongs asks the court to cling to.

Aarons & Freedley through with production as test case. Freedley may make some on his own next season if costs abate, but he thinks that it's too risky at present.

Sam Wallace, whose last 'Bway' time was 'Alas the Deacon', may do it again with a play by Jessica Ball. Fritzier Morrison will stage.

Chester Erskin has the script of 'Cycle of Manhattan', by Thyras Samter Winslow and Arthur Richmond. Chas. Dillingham had it last.

William Harris, Jr., gets 'Three and One', by Denys Amiel, but will not stage it until fall.

Talk about opera deficit helps business at the Met. Did \$12,000 at Sat. and \$7,500 at 900-p.m. night. Nearly \$4,000 for air rights to the mat.

Sue Kerman, radio singer, loses the \$15 weekly the court allowed her from her father, Milton Levy, at the time of her mother's divorce. He told the judge that he kept up payments he could ill afford, but found she was a radio singer and married. Court ordered discontinuance of allowance.

Grace Moore robbed of jewels with a newspaper value of \$31,000 at Miami hotel Sunday (19).

Now it's Marcella Sembrich who wants to tax radio to help opera.

Coast

W. C. Cummor, asserted secretary to Lionel Barrymore, actor, in L. A. A. says with a bullet wound in his leg. He alleged it resulted when he and his wife were scuffling over possession of a gun.

Paramount studio editorial and writing departments combined into one. Headed by Merritt Hulbert, formerly in charge of the writing staff, at the head. Jeff Lazarus steps up to the chairmanship of the editorial board, succeeding A. M. Botsford, now assistant to Emanuel Cohen. Bogart Rogers will assist Hulbert in contacting writers' reps.

Municipal court suits filed in Los Angeles assert that Paul Whitman and his wife, Margaret Livingston, owe Dr. George Martin \$360 for professional services. Eugene E. Sweeney and his husband, Verne Kessler, are still in arrears \$95 on a bill rendered by Dr. George Pines and Natalie Moorhead has not paid \$1,160 on an account with M. Reingold, Inc., jewelers.

Barbara La Rue, vaude; Helen Thurman and Jack Martin seriously injured when their auto overturned near Agua Caliente.

Marjorie Griffiths, dancer and picture actress, has sued in L. A. for divorce from Hector McKenzie, N. Y. non-pro.

Betty Balfour, English actress, arrived in L.A. from London to join her husband, Jimmy Campbell, song writer.

Benita Hume, actress, in Codars of Lebanon hospital, L.A. for an ap. Albert Roccardi, actor, recovering in same hospital following an operation.

Because Vivian and Rosetta Duncan failed to account for more than \$1,000,000 they had earned in past few years, in their bankruptcy petition in Los Angeles, to J. C. Gibbons, their trustee, has asked in a federal court petition in L.A. that actresses be denied release from bankruptcy.

Ken Maynard and wife returned to L.A. after 5,000-mile air trip over the jungles of Mexico.

William Forcade, carpenter, filed suit for \$20,000 for termination of Warner Bros. asking \$32,000 for injuries received in a fall at the studio from an alleged unsafe guard rail.

Thieves entered the Beverly Hills home of Benjamin Warner, father of the Warner brothers, and stole jewelry and furs valued at \$15,000.

Mac Brighton Lang filed suit for divorce against Freeman Lang, radio m.c., in L. A. Superior court.

Warrant issued for arrest of Zandra, Hollywood clairvoyant, on charge of conspiracy to commit murder, after hearing in L.A. Superior court, of Charles Taulli, Bar-

bara Tagges and Florence Garofalo, wife of a conspiracy, to do away with Taulli's wife. Zandra is alleged to have received money to commit the crime by magic.

L. A. Superior Judge Stanley Murray granted a nonsuit motion absolving the Warner studio from liability in the injury of William Forcade, carpenter, who had sued the company for \$35,000 following a fall from a walk above a studio set.

Mrs. Victoria de Olazabel, former wife of Tom Mix, filed suit in L. A. Superior court to recover \$50,000 on promissory notes given to her by the actor for a property settlement following their divorce.

Thomas Tully, son of Jim Tully, writer, took Mix, by jury in L. A. Superior court of criminal attack charges.

Little (Pickford) Gillard, sister of Mary Pickford, divorced from Russell O. Gillard in L. A. Superior court.

L. A. Immigration authorities investigating the rights of Barry Norton, 32, born in Poland, actors, to be in this country.

Betty Ross (Clark) Collins, actress, divorced from A. Oscar Collins, agent, in L. A. Superior court.

Mid-West

Chicago Tribune's pet promotional edit, the Golden Glove, a touring boxing tournament, was marred by the death of Henry Zukl, 20, who died at home a few hours after arriving at the tour. Event occurred almost the same day as Ernie Schaggs' death.

Zurik event was soft-pedaled by 'Tribune' and most of the Chicago dailies.

Regis Duddy, 28, appointed manager of the Hippodrome, Cleveland, to be the youngest manager in that city. 23-year-old RKO partner, made appointment. Hipp goes to grind.

Mildred Boehme, 23, had an argument with RKO authorities as to how many drinks she had had prior to her arrest for reckless driving. She denied admitting to the arresting officer she took 20 drinks. Claimed no woman had that much capacity. It was two drinks, she corrected.

Identified as a cabaret singer, she was fined \$100.

Tivoli, St. Louis, was robbed of \$453. Manager Alfred Brinkmeyer didn't see the gun, but the outline was there. RKO president banded pocket to make him give over the dough.

Rockefeller's Rent

(Continued from page 1) and hasten reorganization of RKO. It seems to lend a strong assurance that RKO reorganization is only temporary and may be lifted by Sept. 1.

The Rockefeller mark of confidence is put on M. H. Aylesworth, RKO president, who is known to have negotiated this concession attainment with them. The Rockefeller action is indicated in the fact that company has been filed in Federal Court on RKO by the Irving Trust, as company receiver. Therein, it's stated that negotiations are pending for the making of a new agreement and a new lease of the Radio City theatres for a period ending Aug. 31. This new agreement mentioned is understood to be the rent concession thing.

Under the original leases of the Radio City theatres by RKO from Rockefeller Centre, RKO was to pay an annual rental of \$1,200,000 on the two theatres. This amount was to be subject to increase or decrease, according to cost of construction of the houses. This cost has not yet been determined.

There was a provision which called for termination of the leases in favor of the Rockefeller Center either for non-payment of rent or in the event of an RKO receivership. For the performance of this plan, subject to other things including the renting of offices in the RKO office building, \$1,000,000 was deposited with the Chase Bank, as security by RCA and RKO.

The plan of deal was under the agreement made June 5, 1932, between Rockefeller Centre and RCA with RKO.

Literati

(Continue from page 54)

them to prison, is now delivering an adventure tale entitled 'Me and Red,' before luncheon clubs, etc.

John Wistach has delivered his novel, 'The Fate of Pay Delroy,' in Macaulay. Rewritten this winter in France and Spain. Stage tale of rise from chorus to stardom, with elixir of youth twist, and a daughter who understudies her mother, Wistach has been shown a theatrical P.A. for fifteen years.

George Worts, one of the most prolific mag writers has moved to California since selling his 'The Phantom President' to Paramount. Sold from east to west. Not a nibble since he's been.

The Russian Communists get out a mag in four languages, 'International Literature.' The English edition is smuggled into the U. S. and sold from book-stalls.

If your subscription runs out on 'The Saturday Review of Literature' the mag keeps sending the weekly anyway. Angle is the circulation figure has not been shown to book publishers to get advertising.

The reason The Anvil, the radical quarterly got out by Jack Conroy, is so slow in reaching subscribers, sold from east to west.

Communists say that Max Eastman is definitely Trotsky's ghost writer.

Heinemann has English edition rights for Frank Sully's 'Fun in Bed,' necessitating some revision for the Strand sense of humor.

Bradford Ropes, the acting fellow, who turned scribber with '42nd Street,' has written another novel of show life which he calls 'Stage Mother.'

George Agnew Chamberlain to South American. Jack Woodford goes to Godwin with his next novel.

H. P. Davis in Haiti for dope for a new book.

Shan Shallen said and won't be back till it gets warm again.

Thyra Samter Winslow took only one night to relate the problems of the younger scribbler today.

Authors' Club waived the initiation fee to attract new members.

Stomachache. H. P. Davis in Haiti for dope for a new book.

That Bergson Spiro, whose first novel will be out here shortly, is a New York City scribber.

Virginia Kirkus, who recently quit Harper's, will do a book column for the 'Ladies Home Journal.'

John Gardner, who King's boy, makes his book as a scribber with 'The Crowning of Technocracy.' It's in the same vein as his father's stuff.

Thomas R. Collins, the British publisher, here for some American manuscripts.

Nicely illustrated book has been turned out by Grosset & Dunlap on 'Cavalcade.' Nicely illustrated, all from scenes in the Fox play. Book is out concurrently with an edition by Doubleday, Doran by a special arrangement with that company.

The lecture season is in full swing at The Little Red Schoolhouse over on Bleeker street. On March 1, Elmer Rice will speak. On March 22, John Erskine is a promise. On April 5, V. F. Calverton will pour himself a big drink from the pitcher of ice-water up on the platform.

John O'Leary, author of 'Funday,' has just completed his new book, 'Father Gander.' It's a kinsrip (something else to you) for 'Mother Goose.' In private life, Mr. O'Leary is a six-book course on astrology that will be comprehensive to the layman.

Peggy Shane, author of 'Tangled Wives,' has typed the first act of a new play, 'The Successful Attorney,' which will tell all about a pair of bored couples who swapped mates. Out this spring.

Frances Taylor Patterson, instructor of English Composition at Columbia University, has just completed her first novel.

On February 21, Irma Kraft, author and artist, will appear at the University of Chicago to speak on the life and letters of John Galsworthy.

Tiah Devitt, of 'Aspirin Age' fame, has postponed her marriage to a writer. She is the second novel, 'Skeleton Pit,' is completed in April.

Minneapolis

By Les Ross

Victoria Sackville-West, English novelist, here for lecture.

Several radio programs advertise on newspapers' amusement pages. Mrs. Annette Pavvett entertained at breakfast party for Phil D'Orsay. Minneapolis Symphony orchestra tours from eastern and southern tour.

Betty Crane, Pantages theatre actress, injured in automobile accident.

Jobless selling tickets for local automobile show and Shriners' clinic.

'Luxury Liner' yanked at Lyric after five days, two days ahead of schedule.

Lycium theatre trying to book big pictures for show and other engagements.

Surprise grosser, 'Strange Interlude,' is mopping up in small towns as well as key spots.

After record low business at State, 'The Greyhound' was yanked one day ahead of schedule.

Local gal, 'bearded lady' of Ringling's circus, advertising \$5,000 a summer and \$3,000 a year from sale of photos.

If worst comes to worst, Fifi D'Orsay's playhouse here, too, newspaper reporters she'll go back to stenography.

John Wilson, black-and-white night club owner, given 30-day workhouse sentence for 'giving away' liquor at his establishment.

Madame's former featured soloist at Minnesota theatre, now a radio artist besides having band at Leamington hotel.

Madame's former featured soloist at Minnesota theatre, now a radio artist besides having band at Leamington hotel.

Pantages tried experiment of using five-year-old picture, Jeanne Eagels' 'Jealousy,' to learn if old films have any appeal for 1983 audiences.

By making judgment believe policeman was just outside, Manager L. Johnson of Arate theatre, neighborhood house, lured band.

Court held agreement nullified alleged indebtedness of \$5,638, claimed to be balance due for section of a Swiss village replica at her road-house, and dismissed Tel company's foreclosure suit against Jeanette Feah.

Pittsburgh

By Hal Cohen

Stanley billing Dick Powell and Groucho Marx equally in 'King's Vacation.'

Karl Krug doing some special exploitation for Ben Serkovich on 'The Big Drive.'

Jew Abel, radio's 'Uncle Henry,' and his Rascals have dropped from KDKA-WYSW.

Variety theatre has switched its chorus and m.c. Nat Nazario, Jr., for straight vaude.

Frank McGinnis, 42d Street Special' train gets to town.

Harry Long, district manager for Loew's here, and the Mrs. sunning in Palm Beach for a few weeks.

Maurice Frank, New York impresario, promoting three performances of popular-priced grand opera at Syria Mosque this week-end.

Mike Cullen put on five pounds drinking the 'what-bee he gave the lobby as an exploitation stunt for 'Near! No Beer?'

Canton

By Rex McConnell

Ralph Smith, local boy, plotting road company, 'Moonshine and Honeyuckle.'

Five eastern Ohio parks plan attendance booster.

Foreign films are being offered once a week at Akron RKO Palace and reported to be doing well.

Five eastern Ohio parks plan attendance booster.

Picketing by union stage hands and operators not hurting business at Palace theatre here, George Della, manager, announced this week.

C. C. MacDonald, Chester, W. Va., park executive, plans to close most of his time this season to operation of Idlewild Park near Pittsburgh.

Idlewild Station, WBRC, Canton, expects to receive permission soon

CHARTER

from Federal radio commission to increase its present repertoire from 10 to 100.

Ted Lewis and band with company of 23 artists to play New Land of Dance here, Tuesday, February 21, at Canton appearance at 10 p.m.

The RKO Palace, Youngstown, switches policy of weekly vaudeville to split week, changing Thursday and Friday. Vaude is being booked independent.

Portland, Me.

By Hal Gram

Local stock reviving 'Mrs. Wiggs.' Rowland Edwards Players may try 7:30 opening.

Georgia Minstrels booked into Keith's for next week.

Keith's running five acts vaude with week, seven acts comedian.

New 500-seater in suburban district may be erected for film policy.

Monday evenings Ladies' Nights will reduce prices at the Jefferson.

Bangor Auto Dealers' Association meets this week to decide on auto show for week of March 14.

Local radio station advertising manager of 'Evening News,' resigns to organize a chain sales idea.

Jack Smith to again direct Home Equipment and Good Show at City Hall about the middle of April.

Lewiston man applies for radio permit for small 250-watt station in addition to applications for two new stations at Portland.

Queens

By Henry Willson

Homey Crox expects to return to the coast next month.

The Gardens Players start rehearsals this week on their revue 'Lawson Paynter now conducting the 'Town Crier' column in the 'Daily News.'

Skouras F. H. theatre has changed hours twice in three days. Thomas Dio Lorenzo is the latest.

Dorothy Stone and husband have taken a house in Forest Hills. Fred Stone and the rest have moved into R. Beech's apartment for the winter.

The Fleischmann estate in the residential section of Kew Gardens will be turned into a roadhouse. Original plans were to make it a beer garden.

Family night idea (running features and shorts fit for the whole family once a week) has been given up by the local theatre.

Shack one block from Maple Grove cemetery has been converted into the town's newest speakeasy.

The crowd is mixed, half truck drivers and the others sophisticated who think they're slumming.

Westport

By Humphrey Doulsen

recher off to Miami.

Bill Dunnington all off to Silvermine.

Christopher Rule has leased Grant Millie cottage.

Dana Burdett spending the winter at Newark.

Ernest Turner spending third season at Country Playhouse.

Westbrook Pegler home for a few days from Washington.

May Kemble, society actress, directing Stage Relief Fund drive.

All film houses at Norwalk and South Norwalk now showing double features.

'Moonshine and Honeyuckle,' stage version of radio drama, playing one-night stands.

Cecil Holm with 19 weeks in 'Dangerous Company' has the long-run title of the 11:30.

Morfit Johnston, the 'Yare' of 'Twentieth Century,' sleeps in a day coach leaving Grand Central at 11:30 each night coming back to Westport.

Washington

By Don Craig

Herluf Provensen gets private office.

Freddie Clark, Earle pit, grooming for air debut.

Herbie Kay at Emergency Hospital.

Four Golden Blondes get week at Club Melba when WB dates after week of 'The Cat in the Hat.'

Jim Brennan passes through on way to Williamsburg with Fred Meyers in tow.

Jackie McLean lying awake nights following avowed plan to teach town something about lobby set-

Baltimore

Oscar Doob in town for a quick o. o., while shifting the local p. a. seat for new shows.

Jazz Rappers now putting on shows for the Advertising Club in all his generosity.

Herb Morgan getting acquainted with the oysters after having been hidden away in new New York for years.

Harry E. Wilson, formerly of Burns and Wilson, and blackface comic of the old days, now peddling in town and doing a piece in a state that has gone vaudeville.

Unusual for Len MacLaughlin that both his Maryland and Auditorium are dark this week, but situation rectified shortly with 'Spring-time for Henry' (Henry Hull), re-lighting the former spot.

Hartford

Price war scheduled for theatres here.

Local radio station turns down business—a laxative action.

Joe Hennessy volunteers police protection the Strand plays, men.

Publix Aliya gets nice business with 'Sign of the Cross.' Aliya-Publix theatre recovers.

State theatre does a piece of vaudeville and goes in for third and fourth run feature films.

Chain theatre group book double feature into downtown house and gives neighbors same pictures with lower theatre charging lower prices.

Patrons now writing managers of neighbors asking 'lower prices.'

St. Paul

By Walt Raschick

Show turnstiles clicking merrily as mercury descends sub-zero sector.

RKO smashes record for one-week schedule, starting Friday (24) with 'Kid From Spain.'

Joe Sunberg, 'Optown' manager, under observation in Joseph hospital. Phil Soucy picnic-hitting for Abe.

Tom Thome, former advertising manager at Minnesota, Minneapolis, and Riviera, St. Paul, blows into town from Chicago.

Metropolitan, town's only legit house, dark for months, books 'Sign of the Cross' for one-week split week beginning March 19.

Flower fashion show, with five annual fashions on display, opens annual Minnesota State association convention at Lowry hotel Tuesday (21) night.

Joe Schumaker, ex-coach, and Howard Hauck held by Dakota County authorities for indictment in slaying boy.

St. Snelling stages military show, with field artillery battery maneuvers at full gallop getting Lou's share of plaudits. Capt. Willis S. Bryant directs artillery drill. Proceeds to army relief fund.

Boston

By Len Libbey

Boy born to Ben Rosenberg, house manager of the Metropolitan.

Saxophonist Harold Pearl convalescing at Beth Israel hospital.

At the end of the season, Tom Loblan as manager of the Colonial.

Ann Ford in town publicizing 'Another Language,' opening at the Metropolitan.

Benny Ross succeeding Ted Claire as master of ceremonies at the Keith Boston.

Joe Vogel of the Nick Schenck staff plotted by Vio Morris on inspection of Loew properties here.

Peak of the Metropolitan shows prosperity—four recitals in a day, all with flush box, and two sell-outs.

Dick Sears, chief Pathe news-reelster for New England, heads committee for charity ball next Wednesday.

Morgan Dennis, artist graduate from Boston newspapers, picking Eva Farrell and My English 'company' to appear with him in a series of shorts.

All-English hits the high spots with 'Circus of the World' and all-English cast in 'The Queen's

Birmingham

By Bob Brown

Walter Ambler says 21 weeks or bust.

Bert Trexler is now with Bill Nappi.

Bill Young is supplying the radio news for the 'M.H.A. paper.' Atlanta, jealous of the Ham's new Sunday shows, is now trying to get them.

May Phillips is new classified ad mgr., 'Post,' and that means more tie-ups.

Edgar Ealsam is in Gadsden with Dud Connelly, having taken an interest in WBTV.

Nat King Cole, transferred to El Paso and Bob Hyde, of Nashville, succeeds him at Bankhead.

Around 4:30 p.m. is the tough time around WBRC when phones ring with complaints. People are hardest to satisfy at this time of day, they say.

Worcester

By Paul W. Larkin

Dance hall now featuring P&M celebs on 'Trust night.' And did the receipts avail?

Boys at Worcester 'Eve Post' took it on chin again with 5% cut, now a total of 15 during year. Edit, force also cut by three.

All theatres watched closely by state police, who present reports of bombings in Fall River and New Bedford. Precautionary measures deemed advisable due to recent explosions in local houses.

Holy Cross went to New York to get Ted Black for its junior prom and St. Ignace's for its senior prom, making the trip and played short until about midnight. Collegians a bit perturbed, may stick closer to home next year.

City License board refused to grant Danny Duggan, dancer, permit for 'walkathon - marathon.' Too many verbal protests as result of recent dance marathon in Shrewsbury on St. Ignace's.

Duggan also had hopes of running marathon in Old Howard in Hub while it was shut down, but didn't have any luck.

Milwaukee

By Frank J. Miller

'Cat and the Fiddle' next show for Davidson, March 5.

Midnight Frolics club opened in new theatre building.

Greek talkie did well at the World, Direct from Athens.

WLS barn dance radio company was the start went to the Alhambra.

Same theatre revived 'King of Jazz' and got as much attention as if the picture were brand new.

Joseph H. celebrated his 71st year at the Auditorium, which ended the past year without a deficit. Said he'd be out of the Auditorium west of Pittsburgh to accomplish that feat.

Trenton

By George Rosen

Phil Gordon married.

Town is going mad over wrestling.

Paderewski fills 3,000-seat auditorium.

Helen Mencken breaks in her vaude act here next week.

Auto show here draws capacity crowds. Curtailed from week to four days.

RKO Lincoln drops vaudeville, slashes prices and is back to first-run pictures.

Freak shows are back in State street stores, with merchants complaining, likewise newspaper editors.

Mr. and Mrs. John Siegel, actors, of Philadelphia, injured in motor accident outside Auditorium returning from honeymoon abroad.

Free vaudeville shows held weekly at the Metropolitan.

Marigold get a radio quarter-hour thrown in.

Bill and Daisy Todd with Glen McCord outside the local stock to go back to the old circle.

Adolphe Brandis and Loren Gilbert replaced the Omaha announced end of KPAE recently vacated by Bernard Fenner.

Birmingham

By Bob Brown

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Easton

By A. M. Powell

Felice Lyne, opera soprano, visiting her parents at Allentown.

WBRC presented 'Face The Truth' before large crowd here.

Alexander Kerbelner, Russian pianist, will play at Amicus ballroom on February 27.

First Ward School Veterans' Association getting ready for annual minstrel show on March 8 and 9.

Civic Little Theatre at Allentown presented 'Outward Bound' for three days last week in own theatre.

Jesse J. Erich, operatic baritone went to Allentown at Lehigh Valley town, Feb. 28, at concert of Lehigh Valley Male Chorus.

Jeanne Wanner, Holntz, soprano soloist, gave costume recital at Jewish Community Center, Allentown, last Wednesday (16).

New Haven

By Harold M. Bone

Civic Orch. scored in third concert.

Zimbalist into Woolsey Hall Sun. (24).

Russell Moon in town with 'Cavalcade.'

Helen Costello looking for a new chauffeur.

WB basketballers won 11 out of 12 last starts.

Augustus Thorne, from legit, vaude and musicals, now managing local shows.

Another bill before legislature to permit gaming devices at Savin Rock park.

Mary Wigman brings her company to Shubert for group premiere Thurs. (23).

Muriel Palt hits new low with sandwich, dessert, java and dancing for half a buck.

Denver

West Masters, organist, has moved from Oregon to the Met.

George Aubrey Nash, former amateur dramatic actor, signs with Metropolitan in Hollywood.

Ralph Lee, RKO manager, and Buddy Porter, Taber manager, have traded jobs.

RKO Lincoln drops vaudeville houses.

Mayan, second run, drops to 25 cents, leaving Empress, Ogden and Aladdin only one cent getting 35 cents.

Paramount puts balcony down from 40 to 25 cents anytime.

U.S.-Soviet pact order allows Denver and Paramount to pay \$9,200 in rent. Funds had been tied up by suit of two realty companies for back rent under order necessary.

Order also released money in bank and removed ban on company, Mountain States Theatre Corp., subsidiary of Publix, disposing of property if they wished.

Seattle

By Dave Trepp

Only three stage hands (union) on res job here now.

State theatre burlesque plenty hot stuff. Getting the book, mostly from Seattle.

Gilmore air circus booked as feature of Seattle auto show, week beginning Feb. 28.

A. Gills real first issue of 'Variety' and is stilling reading it. He looks healthy, too.

Jack Little had a go on with the Seattle Post Theatre, Spokane, the other night after getting word of his father's death at Moscow, Idaho.

Air Kelghey to Vancouver, B. C., as act manager for P&M 'Follies' (Columbia), renamed at Vancouver 'Follies' management of week at Orpheum theatre.

Jack Muir succeeds Lloyd Deaith as manager of Capitol, Vancouver, B. C., while H. M. Thomas back again as western manager for Famous Players Canadian.

Winter Garden box office bombed Tuesday at 1:20 a. m., with damage slight. This is John Danz house, operated with non-union help. First bombing here in long time.

Warren Irons' 15c Cincy Grind on 8-Ft Stage; Acts at \$15 Per Head

Cincinnati, Feb. 20.

Grind tap burlesque, which did long duty on Chicago's South State street, has been imported to Cincy by Warren B. Irons. He took over the Star, 250-seat house in Fifth street, near Walnut, one of the town's busiest corners, and is offering what is heralded as 'girlieque, smart revue and six big vaudeville acts'. Admision is 15c, except on Saturdays and Sundays, when it's raised to two bits.

Sex lobby art is used generously and a lusty-lunged band helps to halt pedestrians with bally.

6 Chorines, 1 Tossler

Two shifts of one piano player and one stage hand each, all are employed. The stage is simply an apron, eight feet wide. On it are six chorines, a torso torso and two other 'principals', and the vaude talent. There are six shows daily and an extra midnight on Saturday. Acts, according to report, are paid at the rate of \$15 per head per week. For the 43 performances. Shows change on Saturday.

About 30 years ago the Star sheltered a penny show in which worked the late Marcus Loew, who later conducted his own nickelodeon (pictures) upstairs a door or so away. The Star was operated by the Libson for many years past, and until the first of this year, with grind pictures.

HOWARD REOPENS

Boston, Feb. 20.

City Censor Stanton White, agents of Watch & Ward society, and other like officials attended 'Scrambled Eggs', Empire burlesque show, which reopened old Howard, today (Monday).

House had been closed 30 days by order of the municipal board of censors.

UNION CO-OP EXPANDS

Springfield, Mass., Feb. 20.

State theatre's union operation of burlesque stock on a co-op basis, continues.

Last week three vaude acts were added, a midnight show was staged and women's dresses were given away on a gift night.

BURLESQUE PLACEMENTS

Milt Schuster, Chicago, made the following burlesque placements last week:

Frank C. Smith, Garrick, St. Louis; Ina Thomas, Gordon Ryden, Gayety, Milwaukee; Stella Novak, Billy Foster, Leonard Kramer, Marian Morgan, Elitine, New York; Margie Montelan, State-Congress, Chicago.

Empire Wheel

Week February 20

Follies—Star, Brooklyn.
He-Cha—Irving Place, New York.
Scrambled Legs—Roxbury, Boston.
Speed and Sparkle—Trocadero, Philadelphia.
Temple—Empire, Newark.

LETTERS

When sending for Mail to VARIETY Address Mail Clerk.
POSTCARDS, ADVERTISING OR CIRCULAR LETTERS WILL NOT BE ADVERTISED
LETTERS ADVERTISED IN ONE ISSUE ONLY

Atherton Mary
Auerbach Lena
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Cedaire Harry

Hawkins Margaret
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MAKE UP
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H. MILLER

INSTITUTION & INTERNATIONALS

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP—1552 BROADWAY

ALBEE, B'KLYN

(Continued from page 47)

It was booked for the Palace last week, but the Palace walked out and into straight pictures. In ordinary times the March turn would have had an excellent chance, but despite its value the hookup was proving too heavy for the little time that's now around.

Phil Fabello and the pit orchestra deliver an overture that rates with anything on the stage, and tops most of it. Number comprises representative tunes in the various dance tempos, with everything scrambled in the jazz finish. It drew laughs, constant attention and a strong milt at the finish. Fabello's studio is a regular feature here, and, according to the house, an important part of the show. Big.

LOEW'S, MONTREAL

Montreal, Feb. 17.

Jim Adams' presentation of the Georgia Minstrels, colored aggregation of 40 in an old-time show, went over fairly well and got plenty of layhoo in public parade, but the house was heavily handicapped by having the Georgia Minstrels, who were in the theatre under Quebec law, since pictures were also part of the bill. Eddie Sanborn helped out with the house orchestra, and the Minstrels up his own act, which is one of the most popular of the usual five acts which this minstrel show pinch-hit for.

Show lasted the full 60 minutes and moved smoothly and fast for the first 30. Then slowed off badly with a trio of gobs tap dancing against a battletide drop in preparation for a southern moon Georgia plantation set which gave a colored minister in a sermon which fell very flat. The bad man is converted and a frivolous and their swains find religion, but there is no feeling for that kind of a show in this town and the fans showed it in a cool rejection at the end.

Usual end men and m.c. gags, with a comic Paul Revere recreation, a couple of high-toned songs and the odd spiritual. These were the high lights. At first the show moved fast in a flood of color and movement, and the customers reacted with plenty of applause and some curtain calls. Lots of color against a drop showing two colossal roosters and a rising sun gave a nice contrast to the succeeding full-moon set. Tenor used 'Lonely River' and 'Silver Threads Among the Gold' and won a call.

Three page boy costumed hoofers put in a fast stepping act. End men get into a spot of patter with one of them throwing a few cartwheels and trick steps. Clash of cymbals, the high-toned band and the use of drums help key up audience, which can't help but come across with the required reaction, but the price of this is inability to keep up and it can't be done for 60 solid minutes. Picture, 'Blessed Event' Gross split 50-50 with the minstrel show and pix.

MET., BROOKLYN

Brooklyn, Feb. 17.

Loew's may figure that a two-hour vaudeville show is going to lure folks away from the opposition here, but if circuit really knew how tire some it is sitting through the current bill when it runs that long, some minds may be changed.

When there's too much of anything, audience surfeit is liable to work the wrong way. And it's a question whether it's good showmanship to let the vaude run until close to 11:30 with feature to follow. Some folks who had figured on such a long stage bill are about ready to go home by the time the last showing of feature is around.

Friday night they started to walk when Dick and Edith Barstow came on at exactly 11:30. This may have included folks who had seen the feature but didn't want any more vaude, or some who had got part of the feature and was willing to sacrifice beginning due to the late hour.

Milt frequently has a habit of putting on four-hour shows, something the average showman avoids not only for turnover but also a view to taking no chances on tiring out the audience. Few people probably want to come into a combination theatre at 8 o'clock and not get

home until after midnight. It's too much.

This week N.T.G. and his Paradise Revue is largely to blame, with Milton Berle an important contributor. Perhaps both had their orders not to touch or time but if they hadn't, it would appear that the management here could easily see that a two-hour show mixes too much chaff with the wheat.

Berle allied the Barstow act, following, though having waited too long and even the N.T.G. reviewers had, which they are far from being, everybody would have felt sorry for them.

N.T.G. revue has some good talent, notably the Maxello Bgos, acrobats, and some specialty artists, but with the N.T.G. and Berle's reviews thrown in with a succession of single numbers, it eventually becomes boring. In his night clubs, N.T.G. puts on his review with snap and dash, wasting little time. As a result on the floor the N.T.G. reviews are far more popular than the theatre, where it's all stretched out till it hurts.

Berle is all over the place, too. He's on ahead of the Young Men's Troupe, Oriental group, for three or four minutes, and then ahead of Lawrence Gray, 'To-ward and of Gray's' act, Berle does a five-minute talking bit, from there on going into an eight-minute act. It's too much for the audience at one sitting, though with the excess out, comedian has plenty that entertains.

Feature 'What! No Beer?' (MG) with the Jimmy Durante and Buster Keaton names as the draw. Picture is a current comedy with a Yiddish holdover with Ed Wynn, who comes in here Friday (24) with his 'Laugh Parade' show. Loew's is billing it as a 'picture'. Business Friday night poor.

ORPHEUS, N. Y.

Standard vaude bill of five acts, a little above average on entertainment for the current long half of week. Picture is 'Cynara' (UA), with the Ronald Colman name, but no indication of business Saturday afternoon. Nice springlike weather no aid to the matinee, with house less than half empty.

Picture act, Charlie Foy and Cousins, a comedy turn with some stogies and prima, Mary O'Donnell. Foy, a good showman, goes in for a lot of patter, but he gives the house as much of the legit in his act for a happy mixture. The nearest he gets to the old Foy type of thing is in the last number, 'The Kisses of his dad, which if nothing else gives the audience an idea who Charlie is.

Foy could have done an encore Saturday afternoon on strength of respect, but graciously denied himself that. Bob Fisher, in second, took the encore privilege instead when the hand he got didn't rate it.

Fisher, working in with some good song numbers but featherweight light, apparently wanted nothing less than 14 minutes, which he did not get. He was so busy that much running time in view of what it contains. Fisher does three songs, but the first is a dud, a talk between, and after that should be satisfied to give up. Up here he came back with a chorus of 'My Mom', which nobody wants to hear anyhow at this late stage of the game, for an encore. Encore let him down just the same. Higher Fisher act, No. 2, and the middle-of-the-bill turn, Paula Stone and Co. In a skit ('New Acts'), are the weak spots on this attractive bill. Miss Stone, dancing daughter of Fred Stone, is assailed by two men. 'My Mom' isn't so bad, but the talk is very small-gauge.

Closer, also a new act, Bryant, Rains and Young, is a far better vaude turn. It's a dance flash of four people that has just enough polish and entertainment value to pass muster most anywhere these days. Act was good here, but isn't the sort of flash that has cost much to put together.

Picture, which nobody wants to hand-to-hand and horizontal bar workers, with a slick routine. They did better Saturday matinee than either the second or third acts. Char.

Million Dollar, L. A.

Los Angeles, Feb. 14.

Located in the heart of the downtown shopping district, on lower Broadway, this house offers what is probably the town's biggest musical bargain. Six acts, double features and a news reel at 15c for any seat during the 10 to 6 p.m. period, daily except Sunday, and 15c and 25c at night and after 4 o'clock Saturday and one on Sunday, constitute the regular bill. With a new show opening every Thursday.

For the week starting Feb. 23 house will feature for one week only, enabling it to catch up on a few unplayed features, but the regular full-week policy will be resumed March 2.

Free auto parking after 6 p.m. and all day Sunday is one of the inducements held out to patrons, but matinee shows drawing the

Inside Stuff—Radio

(Continued from page 42)

of priority, which is all that the copyright act provides other than a code of law which defines the code of penalties.

It is on the question of priority that most common-law suits have been won and lost. 'Variety's' registration provides a definite and indisputable proof of date which will be accepted by the court should suit be necessary. In the past it has been found that the determination of priority generally was followed to bring about an understanding.

It may be recalled that Thorwald Solberg while Registrar of Copyrights, sought to work out a similar scheme for the dating of motion picture scenarios, though his idea was merely to mark the envelope for identification and return it to the author, since the space in the copyright office was too limited to permit storage there.

When the Happy-Go-Lucky gang pulled a walk on KJH, CBS station in Los Angeles, because of a burn over a split on outside engagements demanded by the Thomas Lee Artists Bureau, a hurried call for performers was sent by the broadcast office to Bert Levey, vaude booker. Levey sent a flock of talent to the station on a Friday. Saturday morning he received another urgent call for a second appearance of the same acts. At the Friday audition some one at KJH had neglected to make notes on the names and other prospects of the talent.

Back of the split was the refusal of Al and Cal Pearce, organizers of the act, and other talent to sign a 'Thomas Lee Artists' bureau managers contract. Thomas Lee is the son of Don Lee, owner of the chain.

Talent is said to have agreed to give the bureau, operated in connection with the chain, a 20% commission on theatre dates, although such were lined up by the Pearce brothers, but the performers refused on signing a contract which would also stipulate managership.

Ken Murray's slated departure from the Royal Gelatine program March 8 is one of those cases where the advertiser, Standard Brands, wanted immediate sales results while the agency (J. Walter Thompson) favored giving the current talent setup a more extended opportunity. Murray's contract called for a 52 week stretch split up into 13 week options. Under this arrangement the comic's initial split was to expire March 23. Balance of three weeks will be settled by either a payoff or use of his services on the 'Fleischmann Thursday night show.'

Borrowing a leaf from the Hollywood P.A.'s handbook, the agency sent out a release denying that it was a case of Fannie Brice succeeding Murray, conveying the impression that the comic's contract was to terminate March 8 anyway. Agency figured the statement would help ease things for both Murray and itself.

A&P grocery chain has decided to eliminate the fadeout music from its recorded versions of the Booth Tarkington 'Maud and Bill' series because the MPPA advised that it would have to pay a tax for the few years of copyrighted notes involved. To get around the royalty angle the commercial had some special music written for the introduction to each of the episodes, and figured that would be no objection if a strain from some pop tune were used toward the end of the recording as a background for the closing announcement.

MPPA info was to the effect that whether just a few notes or the entire composition was used the music tax applied equally. Announcers on the local stations, where the stenciled sketches are spotted, will have to do their spelling without the incidental music for the taxable notes have been chiseled off the platters.

Refusal of a large number of stations to continue payment of a \$125 monthly rental for the Western Electric turntables has placed ERPI in the position of either agreeing to a substantial adjustment of the fee or proceeding to sue for specific performance of the contract. Several outlets, among them WOL, Washington, and WAFB, Birmingham, have refused to continue payment of equipment and undertaken to cancel contracts which have run from two to five years to go.

Some stations are demanding that ERPI retool the leasing arrangement and permit them to buy the turntables outright, while others have declared the \$125 rental too stiff and have asked that the figure be appreciably reduced.

First step in the cigaret price war is the cutting down of Lucky Strike's advertising budget from \$5,500,000 to \$5,000,000, affecting all sorts of world-wide exploitation and advertising, billboards, paid space, etc. Also includes the radio end.

Result is the loss of a wrist in the Lord & Thomas agency concerned with the L. S. account have been affected. The cuts leave Billy K. Wells, creator of the Baron Munchausen radio idea for Jack Pearl, as the sole scriptwriter. Andy Rice, L. Parke Levey and others will be called upon as occasion demands instead of being permanently staffed continuity writers.

Believing that radio offers the best means of popularizing poetry with the general public, John Masefield, England's poet laureate, advocates an experiment in this country in which one which is being tried in England, the 'radio poetry' or 'radio air' presentations of poetry, Masefield told interviewers at Troy, N. Y.

Masefield thinks that half a dozen promising young poets should be given a year in which to develop an effective method of presenting poetry over the ether.

Negotiations now on are expected to find the Liggett & Myers (Cheslerfeld) account shifted from Newell-Zemmett to the Sterling Gatchell agency around April 1.

Ciggle program is the only one piloted by the N-E firm on either of the chains.

Chicago cosmetic house, with two programs on the air, is expected to change advertising agencies shortly. Account representative goes with the move as likewise does his British assistant. No changes in the programs are contemplated.

heavy play, due to the shopping crowds who want to take advantage of the 15c afternoon tariff. Sixty-piece orchestra is of the type customarily found in the grind vaude houses, but comprised of musicians who know how to play for the money.

House did a little cheating on the current week's bill by doubling two acts into one to eliminate a stage wait during the opening turn. Show opener is Don Julian and Margie, Spanish dancers, who, after a routine, exit for a costume change. The 'girl' (overdressed) and Julian follow with a toe routine and pinuroettes after which former team returns for a sort of Spanish tango, single girl joining in for the finale. 'Fair opener.'

Three Freshmen, two boys and a girl, however, follow with the usual routine of taps, and some hot eccentric stuff by one of the boys. Unprogrammed on the stage announcements is Glen Dale, Irish tenor, with femme accompanist. He has a great pair of pipes and puts across two Irish ballads and a descriptive number in excellent fashion. Class is the bill, and the applause winners are Rogan and Romero, another hoofing team, both men, who inject a lot of corking comedy in their offering. Closing spot brings the Newroya, fancy and comedy roller skating act, which dresses off the bill nicely.

Screen had 'Island of Lost Souls' (Par) and 'Slightly Married' (Chesterfield), with news, and plenty of trailers.

DOROTHEA ANTEL

226 W. 72d St., New York City
No New Opera! With the usual CARDS and FOLDERS, boxed, Postpaid, for

One Dollar

**ILLUSION:**

Josie, the lovely trapeze artist, stands upon a small platform. At the will of the magician she leaps *twenty feet* into the air to reach her trapeze. She uses no ropes, no ladder! A phenomenal leap for a woman ... or a man!

EXPLANATION:

Josie didn't jump ... she was *sprung!* The twenty-foot leap is not dependent on Josie's ability, but on a powerful spring mechanism hidden beneath the stage which propels the artist upward through the air. The force is so violent that the lady wears a light steel jacket of special construction which protects her from injury as she starts her astonishing leap.



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CAMELS

IT'S FUN TO BE FOOLED ...IT'S MORE FUN TO KNOW

Magic has its place ... but not in cigarette advertising.

Consider the illusion that there is a mysterious way to give cigarettes a superior "flavor."

EXPLANATION: Cigarette flavor can be controlled by adding artificial flavorings. By blending. And by the quality of tobaccos used.

Cheap tobaccos can be "built up" or "fortified" by the lavish use of artificial flavorings.

Such magic, however, seldom holds the audience. Your taste finally tells you the truth.

The cigarette flavor that never

stales, never varies, never loses its fresh appeal, comes from mild, ripe, fragrant, *more expensive* tobaccos ... blended to bring out the full, round flavor of each type of leaf.

It's the quality of the tobacco that counts!

It is a fact, well known by leaf tobacco experts, that Camels are made from finer, **MORE EXPENSIVE** tobaccos than any other popular brand.

Because Camel actually pays millions more every year for choice tobaccos, you find in Camels an appealing mildness, a better flavor.

And Camels taste cooler because the *welded* Humidor Pack of three-ply, **MOISTURE-PROOF** cellophane keeps them *fresh*.



NO TRICKS ...JUST COSTLIER TOBACCOS

IN A MATCHLESS BLEND

VARIETY

PRICE

15¢

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VOL. 109. No. 12

NEW YORK, TUESDAY, FEBRUARY 28, 1933

72 PAGES

FILMS TOO 'WISE' FOR MEN

Philly's Suburban Amusement Center Booms With \$1 Dinner and Theatre

Philadelphia, Feb. 27. The unprecedented paucity of shows in the downtown legit houses has proved an unexpected boon to the Playhouse Professionals' stock, located at 59th street. Last week, this house, reviving "Pag O' My Heart," drew two of the critics and this week with "Just Married," they're getting more.

A Realty Promotion

The outfit is backed by John McClatchey, real estate operator and the man who has been largely responsible for sensational development of this section at the end of the Market street subway, about 25 minutes from City Hall. He owns the theatre plant and most of the adjacent property. The theatre is new and is a part of a general amusement building which includes a restaurant and a roof-garden. The \$1 top admission entitles the ticket holder to dinner in the restaurant and the privilege of dancing in the roof garden any night except Saturday.

The company hasn't been making (Continued on page 67)

INTERNAT'L NITERY OF 5 FLOORS AND 6 CAFES

An elaborate venture in nite clubs is the Chateau Internationale to open in New York in a couple of weeks.

First floor will consist of Italian and Dutch rooms, second floor will be termed the New York Supper Club, and on the third floor the Salon Sans Souci will have a French treatment; Russian atmosphere for the fourth floor, and "The Plantation," on the fifth floor, with southern atmosphere and Negro entertainment. Each room will have its native cuisine. It is patterned after Berlin's Haus Vaterland, which holds 17 different types of nationalistic cabarets.

Building is the one formerly used by the Automobile Club of America.

9-Yr.-Old Silent Yiddish Picture Still Releasing

Record for film longevity is claimed by Molly Picon and her husband, Jacob Kalish, for "Mazel-tof," ("Good Luck"), Yiddish silent, which they produced in Poland nine years ago. Picture is still showing in Jewish communities throughout the world.

Reason film was made was because Miss Picon, who starred in it had earned \$5,000 during a tour in Poland. The Polish currency was valueless outside of that country and looking around for some means of investing it, the pair became picture producers.

This unusual longevity is more or less true of all foreign productions, taking a long time to get around.

Cleaning Up

Los Angeles, Feb. 27. Laundry specializing in baby clothes is now taking time over KGFJ to offer weekly services at \$2. This includes 15 diapers a day.

No extra charge for twins.

GRAND CENTRAL DEPOT WILL ACCEPT ADS

The New York Central Railroad's Grand Central Terminal in New York is about to stake itself to the income from display advertising within its walls. There's a first time for everything.

Ornate brass panel devices are being attached to the stone walls between entrances to the train shed. The panels are 3x4 feet and will be in evidence on both station levels. There will be 24 of these devices which automatically rotate the advertisements.

Although the price for the privilege is undivulged, authoritative information is that the amount paid would have been regarded as big money before the depress.

It is deemed likely that the Pennsylvania R.R. terminal will now follow suit.

Gratis Personal App. To Save Self from Cutting Room Floor

To save her face from the cutting room floor, Mady Christians, one of the leading German stage and screen stars, will make a free personal appearance in a New York theatre tomorrow (1).

Miss Christians just arrived from Berlin a couple days ago for a Schubert opera and went to the Europa, early New York theatre, to see herself on the opening day of "Friederike" Saturday (25). She stars in the film, but after watching it unroll, realized that part of the picture had been cut for the American showing. She immediately searched out the manager and asked to have it reinstated. Manager demurred, pointing out that the picture was overlong from an American standpoint.

So Miss Christians countered with her proposition. If he put all of her back into the film she would make a gratis personal appearance at his theatre. And the bargain was immediately sealed.

SOPHISTICATION EXPLAINS DROP

Analysis of Lost B.O. Millions—Adult Fans Sharply Split Into the Sexes—Kid Patronage Falls, but Adolescents Rise—The 16-20-Year-Old Impressables Strong for Sex Stuff

COVERS PAST 10 YEARS

In an effort to trace lost fan millions at America's box offices, as well as to account for shifting of patronage, and to evolve an industry plan for ticket rehabilitation, major filmdom has completed the first step. It has checked four classes of attendances for a period of 10 years. During the decade the most marked drop has manifested itself in the male adult class, while (Continued on page 52)

LEGIT TICKETS ON TIME BY YR.

New theatre ticket scheme is being promoted, a sort of agency which proposes to sell in futures on the installment plan. Proposition offers five tickets for \$13.75 (\$2.75 each). Tickets would be for next season's shows and good locations for hit shows are "guaranteed."

Customer is to pay 25 cents per week for approximately half the subscription, the balance to be paid in one sum. The latter requirement was forced because the backers of the new plan discovered it would take more than a year to collect on the two bits weekly schedule. Plan of collection will span six months.

There is a reduced price feature, still indefinite because of the uncertainty of the top prices for Broadway legit shows next season. The installment agency contends that its offer of \$2.75 per ticket will be a saving, on the theory that the successes will have a top of at least \$3.30. Other ticket people, however, contend few attractions will be able to maintain that top with the possible exception of musicals.

R. B. TERMINAL NEWSREELER

Cincinnati, Feb. 27. A feature of the \$30,000,000 Union Terminal Station, which opens April 1, will be a 120-seat newsreel theatre offering a 45-minute program for 10c. Willis Vance, owner of the Latonia, a name in Covington, Ky., opposite Cincy, has signed to operate the depot cinema on a percentage-of-the-gross basis.

The miniature house is the last word in furnishings and decorations.

Show Biz Knows New Treasury Head As 'Angel'; In for 100G's on Music Co.

A B'way Toast

When Chesternfield signed Jane Froman to his series of programs, which include two weekly by Ruth Etting, it didn't help the peace of mind of Col. Snyder, Miss Etting's husband and manager. His reaction to the matter has the boys saying, "The Colonel is Froman at the mouth."

Accomplishments of our new Secretary of the Treasury, William H. Woodin, as a guitarist and amateur composer have been dwelt upon in the dailies, but along Tin-Pan-Alley the president of American Car & Foundry is known as Charlie Miller's \$100,000 angel. This refers to the backing of Miller Music, Inc., a comparatively recent music publishing firm.

That Miller Music, Inc. should have cost Woodin that much money may be refuted by such moderate hits as "Mardi Gras," "Deux Amours," "Two Loves," "And So to Bed," "Without a Song," "Time on My Hands," "More Than You Know," etc., excepting that Charlie Miller's ambitions to put his firm in the production publishing field has meant chunks of \$10,000 and \$15,000, in some instances, for advance royalties to Vincent Youmans and other composers.

Miller was for more than a score of years the chief musical editor of Harms, Inc., and in that manner contacted the world's best known contemporary composers.

It was at Jerome Kern's request that Miller listened to one of Woodin's melodies; Kern and the (Continued on page 52)

CHURCH WOULD RAZE AND GO CINEMA

Boston, Feb. 27.

Until a year ago, Brookline barred cinemas. Then they let one house in. Now there's a rush of applications. Most important is petition to the wealthiest Massachusetts town's selectmen is from Beacon Universalist church to "permit it to raze the edifice and erect in its stead a 'movie cathedral'—they want a 1,000-seater to cost \$130,000.

Promise to finance by a \$100,000 mortgage, plus balance in cash to be furnished by Bernard Goldstein and Max Shoolman (latter lessee of Tremont). Church folk and two backers to share equally in profits.

Few days ago George W. Wrightman asked permit to build a picture house on site near the church, and church folk said their site was better.

Jolson Just Doesn't Care About How Much Coin He Doesn't Make

When Al Jolson left for the Coast Saturday (25) he not only walked out on the five remaining Chevrolet broadcasts at \$5,000 per, but also tossed off another proposition that would have grossed twice as much per airing. Pond's offered the mammy singer Mrs. Franklin D. Roosevelt's spot, which she'll vacate upon her husband's inauguration, and bid up to \$10,000.

Jolson, who told Chevrolet he wants a rest, told Pond's the same thing. At Palm Springs he'll just rest and nothing else. With his dough, he figures, there doesn't have to be anything else, except at his own leisure.

The departure leaves the on-again-off-again Jolson Paramount, New York, stage booking off again. That cuts the Jolson income down another \$12,000.

Germany's Literati Expatriate Selves During Nazi Regime

Lion Fuchtwanger, one of Germany's leading novelists, returns to Europe next Saturday (4). But not to his native Germany.

Fuchtwanger has confided to intimates that he is going to England and then the south of France or Italy, but that he won't go back to Germany during the Hitler regime. Eric Maria Remarque became a Swiss citizen.

Emil Ludwig is another German literary refugee. His home is now in Rapallo, Italy.

Newspapers in Radio, Now Producing Shows

Des Moines, Feb. 27. KSO, owned by the "Register and Tribune," newspapers, is building stage shows for nearby small towns. Through tie-up with Blank and also Finkelstein & Rubin, towns generate KSO's radio revue are Adel, Newton, Perry, Indianapolis, Aila, Winterest, Boone, Madrid, Ames, Charleston and Valley Junction.

Charlie Fugler heads the show which includes Fred Jeske, Russell Olson, Girl Friends, Baby Nlene, Dorothy Fay, Song Peddler, Co-sarks and Roxanna. About 15 in all.

Show is in addition to regular picture programs, twice in the evening and runs about an hour. Revue takes flat rate.

Publicizing of Hey-Hey Stuff by Actors Stopped by Crank Letters

Hollywood, Feb. 27. — Oatentation and show of picture names at Southern California and Mexican resorts and at Hollywood and Los Angeles openings have delayed the pipe-down order from major studios during the past two weeks. Large number of crank letters received by stars following the publishing of photographs and chatter items about their social activities has caused the studios to feel that such publicity, at this time, is bad.

Following the publishing of a picture of Wallace Berry landing in his plane at Caliente, the actor received several letters, all of the same tenor. Letters claimed that while the actor was flying to Caliente he was spotted by the writers who were worrying about where their next meal was coming from and how they were going to feed their youngsters. Berry is no exception.

Razberry at Openings
Several other stars have received the letters from various spots in the country, all declaring what seemed to the writers to be a great waste of money while so many people are in want.

At two openings recently, Hollywood's great and shirt tail aristocrat received the razberry from the waiting throngs. Latest to receive derision was the mob which attended the opening of Lilyan Tashman in "Grounds for Love" at the El Capitan two weeks ago. Flashes of fashionable dressed people were greeted by boos from the crowd at the sideline. Opening of "Kid from Spain" at the Wilbur was greeted with a barrage of eggs. Police department said that the openings are causing them some worry as a possible boiling point for Red agitators and have asked the studios to lay off so much splash publicity.

FRENCH POSTCARDS AS STAG JIGSAW PUZZLES

Hollywood, Feb. 27. — Jig saw puzzles have gone smutty here with several boys making a business of selling stag time killers. Girls are being used at gatherings where the company sits around and watches a chump put the puzzles together with accompanying redness of face.

Stag puzzles are selling for \$2 and \$3 and are proving a life saver for a starving artist who found himself loaded up with French postcards, but nothing to eat.

Attorney Suing Hall Plasters N. Y. Salary

Hollywood, Feb. 27. — Through his Brooklyn correspondent, Jay Chotiner, local attorney, filed suit in New York against James Hall for \$125. Of the amount \$150 is claimed for cash advanced, and the remainder for services.

Hall's salary at the Monte Carlo Casino in New York was tied up by the action.

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Something to That

St Seadler is telling about the bright lad who wanted suggestions on how to make passers more attractive. 'If they're not snappy looking enough nobody wants to take them,' he whined.

PIONEER TRUST BUSTER DIES

Hollywood, Feb. 27. — Death of David Horsley at his home in Sunland, near here, last Thursday (23), removes from Hollywood one of its most picturesque personalities and from the picture industry the man who was credited with the idea for breaking the General Film Co. and Motion Picture Patents Co. in 1914, when the Government ordered both outfits to discontinue operation in violation of the Sherman anti-trust law.

Horsley, with his brother, William, organized the Centaur Film Co. in Bayonne, N. J., in 1907. When the General Film Co. organized three years later, it refused to admit Horsley to its group, claiming he was too small. With Carl Laemmle and Baumann and Kessel, he organized the independent producers. Laemmle started his Imp company, and took Horsley in as his partner. Later, when Universal was organized, Horsley served as secretary and treasurer of the company until Laemmle bought out his interest in 1914.

Circus Lose \$400,000
Following his leaving Universal, Horsley went to England where he bought the famed Bostock Circus and brought it to Los Angeles. In three years of its operation he dropped \$400,000. Turning his assets into cash, he discovered he was still \$38,000 short of paying off. Since the failure in 1917, he has been working to pay off the debt and at the time of his death had just made a payment which reduced his indebtedness to \$2,390.

For the past two years, Horsley had been working for the abandonment of Hollywood's 'menace,' the Mulholland dam. Latter was built on an earthquake fault and several times threatened Horsley with elaborate charts prepared to show what would happen to the picture capital if the dam ever let go. He succeeded in getting the attention of the picture interests and other influential people, but was always balked by politicians. However, the city finally took action and agreed to abandon the dam as a menace to the community.

Claimed First Talker

At the time of his death, Horsley was planning to produce a series of pictures made from old films he had collected. He was proud of his idea, which he claimed was the first talking picture. In 1912, he made a single reeler with printed dialog appearing over the heads of the players.

During the past few years, he maintained an office in Hollywood which was the meeting place of the old timers in pictures. Office was on the site of his Hollywood studio, first film plant in Hollywood which he opened in 1911, with Al Christie as his comedy director and Tom Ricketts his dramatic director.

Two Sets Save Extras

Hollywood, Feb. 27. — As an indication of what head-aches are in store for journeymen extras, studios' expenditures dropped again the past week from the week previous, going down a hundred to 3,394, and only that good because of a 1,394 day.

Two big acts helped. One had 460 battlers on "Warrior's Husband" at Fox for two days and the other was 600 Bonus army marchers for "Gabriel Over the White House" at Metro.



WILL MAHONEY

This week, Michigan Theatre, Detroit. The Boston "Traveler" said: "The audience went wild with enthusiasm and the show stopped dead after Mr. Mahoney's performance at the Metropolitan. Mahoney is a sensation and no mistake."

Direction

RALPH G. FARNUM

1560 Broadway

PAR ABANDONS 'SEX,' PRIMED FOR MAE WEST

Hollywood, Feb. 27. — Paramount has abandoned its idea of producing "Sex," the Mae West play. Studio has been considering it as a vehicle for Miss West, but decided that critics would dwell on the fact that the show was knocked off in New York, thereby bringing pressure against its exhibition.

Matter of production had not been taken up with the Hays organization, but studio figured that if title was changed it would go through as did "She Done Him Wrong," the retitled "Diamond Lil."

William Stevens, of the Edward Small office, left here for New York last Wednesday to offer Mae West \$100,000 to make one picture for J. I. Schmitzer and Sam Zierler. Miss West has another picture to make for Paramount before she could accept the Schmitzer-Zierler deal. Picture would be released through Radio.

HELEN HAYES, LESLIE HOWARD B'WAY LEGIT

Hollywood, Feb. 27. — If a moratorium on law Metro film contract can be obtained, Helen Hayes may return to legit for one show under Max Gordon's management. Prior to Miss Hayes' and Charlie MackArthur's sailing for New York Saturday (25) on the "California," she conferred with Gordon on the stage proposition. Gordon will again see Miss Hayes when returning to New York in about two weeks. The show he has in mind was authored by Philip Barry.

A New York report is that in addition to Helen Hayes, Leslie Howard is also wanted by Gordon for the same show.

Par's 'Magoo' Stars

Hollywood, Feb. 27. — Frederic March and Miriam Hopkins will be co-starred in "Great Magoo" by Paramount.

SAILINGS

March 9 (New York to Berlin) Jose Mojica (Dresden).
March 4 (New York to Paris) Ed Perkins (Paris).
Feb. 28 (New York to London) Gerald Savaris (Aquitania).
Feb. 28 (Los Angeles to New York) Norma Shearer, Irving Thalberg, Helen Hayes, Charles MackArthur, Mr. and Mrs. Alfred Newman (California).
Feb. 28 (Los Angeles to Southampton), Edwin Loeb (Amerika).
Feb. 28 (New York to Milan), Mr. and Mrs. Francis Gilbert (Conte di Savoia).
Feb. 25 (West Indies cruise), Octavio Roy Cohen, M. A. Milligan, Louis J. Rome (Lafayette).
Feb. 25 (New York to London), M. Paulsen (Majestic).
Feb. 25 (London to New York), Gus York, Sinclair Lewis (American Farmer).
Feb. 23 (New York to London) Raymond Langley (Gremmen).

Tsk, Tsk, Such Goings On

Hiring Pansies in Hollywood Has Its Drawbacks—Want Crettoned Dressing Rooms

BUZZELL'S FINALE

Will Freelandue Upon Completing His Col. Contract

Hollywood, Feb. 27. — Eddie Buzzell leaves Columbia on completion of "Rules for Wives" final picture under his contract.

Buzzell has received number of offers from major studios but contemplates freelancing.

COL BUILDING OWN STOCK CO.

Hollywood, Feb. 27. — Casting difficulties through inability to get featured players from other studios, thereby causing production hold-ups and subsequent budget title will send Harry Cohn to New York in two weeks in an endeavor to recruit stage players for Columbia's stock company. Players will each get six months tickets at a small salary. Jack Curtis, agent, will accompany Cohn east and handle the negotiations with the players.

For some time past Columbia has found it a spot when pictures were ready to start due to players figured for support parts being held over at other studios. Start of several pictures has had to be postponed during the past three months for this reason.

Cohn also figures that carrying half a dozen players under contract at a nominal salary will be offset their cost. Cohn is expected to pay hold-up prices when requiring a particular player.

Loaning price of recognized players under contract to major studios is usually about 50%. In the case of Columbia, in most instances, a two week guarantee is demanded for supporting players of any reputation. Usually Columbia rarely uses the players for over one week.

Possibilities of building up some of the new players so that Columbia can cash in on them also appeals to Cohn who is taster of it. Cohn has been Cunniffing whom Columbia was paying \$150 weekly, and getting \$2,000 weekly on loan.

Par Tests Vilma Banky As Dietrich Successor

Hollywood, Feb. 27. — Vilma Banky has been given a screen test in Berlin by Ike Blumenthal of Paramount's Berlin department, and may get a picture offer when returning here in April with her husband, Rod La Roque. Studio is interested in Miss Banky, along with other continental actresses, as a possible successor to Marlene Dietrich, whose contract with Par is about to expire. The former, Sam Goldwyn star has been playing in Europe, recently appearing in an English version of the Universal German-made, "The Rebel."

Metro Wants to Borrow Suspended Wynne Gibson

Hollywood, Feb. 27. — Jack Conway has been assigned to direct "The Ambulance Chaser," next Leo Tracy pic which starts at Metro in two weeks. Studio is trying to borrow Wynne Gibson from Paramount for the femme lead. Miss Gibson is currently suspended from that studio for refusing to work in "Temple Drake."

JUDGMENT AGAINST GORDON

Los Angeles, Feb. 27. — Judgment for \$2,000 was handed down by a jury in Superior court in favor of Harry and Eileen Hallenberg, in their suit for damages against Leo Gordon.

Action was the outcome of an auto accident in which the Hallenbergs were injured by a car owned by Gordon. Plaintiffs originally asked for \$55,000.

Hollywood, Feb. 27. — Producers are going heavy on the panz stuff in current pix, despite the watchful eyes of the Hays office, in the let attempt to keep the dual-sex boys and leasos out of films.

With a 'queer' flash in "Cavalcade," attitude is that if a picture of that type can get away with it why not in the programmers. Newest Constance Bennett pic at Radio, "Our Bitters," has a mauve character that the Hays office has frowned on, and same for the newest Fox picture, "Sailor's Luck."

Paramount is this week testing Jean Malin for a violetty part in "I Love That Man." Hollywood can't understand why the test. Prize of all was the engaging this week by Fox the boys will be the girl chorus that was recently in the BEB Cellar revue.

Fox wanted the skirt wearing ladies for "Warrior's Husband." First on the list was the very old dame to pay; yes, indeed, the boys kicked about being given the extra men's dressing rooms in which to don their costumes. There is a new and given a disarming room all to themselves, with crettonne on the windows, and a veritable feminine touch all round.

RAFT'S PRESS TALK TO SQUARE PAR WALKOUT

Hollywood, Feb. 27. — George Raft met the press and told them that he had no quarrel to pick with the press. He said that he did not wish to tell the studio what type pictures to make, but that he did not want to kill his own career in "Temple Drake," the film he worked on. Raft further stated that he did not pretend he was an actor, but that other contract stars and players had disagreed with the studio about parts and the company gave in to them. He hoped that they would do as much for him. Understood that when Raft called the press boys he was prepared to pick the words verbally but started to hedge on the advice of friends. Publicity boys, however, told him it was too late to crawl.

Raft is being submitted for European stage personal appearances by Dick Henry of Curtis & Allen office. Henry represented Raft in office before the latter went pictures.

Raft is asking \$3,000 a week for Europe.

'CAT AND THE FIDDLE' FOR NOVARRO, METRO

Hollywood, Feb. 27. — Metro has purchased "Cat and Fiddle" from Max Gordon for \$50,000. Gordon had been in treaty with Radio for nearly four weeks with the offer of \$40,000 and percentage. Metro deal looked better and was signatured by the musical producer.

Present idea is to use it as a starring vehicle for Ramon Novarro this summer. Screen actor has an excellent voice and operatic stage experience.

Jeannette MacDonald's Paris Record, \$52,800

Paris, Feb. 27. — First week of Jeannette MacDonald's stay at the Rex, new Hark theatre, established a new European film house high with \$52,800. House had previously claimed to hold the European high with about \$41,000, the figure and record disputed by the Paris Paramount's \$42,000.

Miss MacDonald played two weeks to big biz at the picture house.

Fox Seeks Outside Lead

Hollywood, Feb. 27. — Fox wants Helen Vincent from Warners for the femme lead in "Jesse Lasky's Power and the Glory." Filming starts this week, with William Howard directing.

HOW U.S. ANTI-ROPED AFTER

Coast 'Leggers Unload at Depresh Prices and Money Back Guarantee

Hollywood, Feb. 27. Wholesale reductions in bonded whiskeys, as well as home-made brands, have been put in effect by 'leggers' catering to the screen colony. New price list, just issued, is labeled '1933 Depression' schedule, and brings prices down to their lowest level since prohibition became effective.

Imported (from Mexico) deluxe brands of bourbon are retelling at \$33 by the case (24 pints) and individual sales are at \$2 a pint, three for \$5.75. Other imported bourbon and rye brands are quoted three pints for \$5, \$32.50 by the case.

Price list contains a guarantee as to purity, quality and representation, with a money back offer if dissatisfied. Delivery service, within a 20-mile radius of downtown Los Angeles, is in effect daily from 8 a.m. to 9 p.m., and two hours later on Saturday. For distances beyond the 20-mile limit, an extra charge of 50c for each two miles is made.

For more information, contact the local 'leggers' are making a last hour stab for biz, figuring that modification of the Volstead act will be enacted by Congress within the next couple of months, and that revision of the eighth amendment is not far distant.

Prevailing prices, as quoted, follow:

SCOTCH	
Imported—All Brands	
2 fifths	6.00
12 fifths (1 case)	25.00
Imported—Barreled	
1/2 gallon	5.00
6 gallons	35.00

BOURBON	
(Imported—Deluxe Brands)	
3 pints	5.75
24 pints (1 case)	38.00
Imported—Other Brands	
3 pints	5.00
24 pints (1 case)	32.50

RYE	
Imported—All Brands	
3 pints	5.00
24 pints (1 case)	32.50

BOURBON BAR	
(Own Make)	
1/2 gallon	2.50
1 gallon	4.50
6 gallons	18.50

OLD COLONEL	
2 fifths	4.50
12 fifths (cases)	35.00

GIN	
(All Brands)	
3 fifths	3.00
12 fifths (1 case)	10.00

(Own Make)	
1/2 gallon	2.50
1 gallon	4.50
3 gallons	12.50

Cordials and brandies (own made) range from \$3 per one-half gallon to \$20 for five gallons. Alky (180 proof) priced at \$3 per one-half gallon, \$20 per five gallon tin.

EX-N. Y. ASST. D. A. INTO PIC PRODUCTION

Hollywood, Feb. 27. Howard Spellman, formerly an assistant district attorney in New York, is the new production aide to E. J. Schulberg at Paramount. He fills the berth vacated by Erwin Gelsky.

Spellman has been around the Schulberg office unofficially since selling the producer his original story, 'On Probation,' which is based on his experiences around New York courts.

Clara Bow Brings Twin Cousins from B'klyn

Hollywood, Feb. 27. Returning from her European trip today, Clara Bow brings her twin cousins, John and Lillian Bow, of Brooklyn.

Actress will take the youngsters to school here, then take them to her ranch for the summer.

Reforming Oakie

It took a woman to get Jack Oakie to discard his sweat shirt and sport shoes. Ever since Peggy Hopkins Joyce got acquainted with him, and began to carry him in her social entourage, Jack has been all dressed up.

Wears a derby hat, spats, white collar, etc. (From 'Variety's' Hollywood Bulletin).

JOCK WHITNEY ANGELING PIX

John Jay 'Jock' Whitney is reported the financial backer of a built-up picture to be produced by Ernest Hemingway, author, and Lewis Milestone. Hemingway who would write the story has been discussing it in the east with Milestone. Young Whitney is a personal friend of Hemingway's.

Sidney Franklin, who was with the Cantor in Kid From Spain, is in mind for the picture. It will be made abroad, probably around San Sebastian, Spain, from plans, with a Hollywood crew taken over when picture is ready to go in production some time this summer. Franklin is sailing shortly for the spring bullfighting season and will remain in Europe until the proposed picture, if not falling through, is completed.

Income Tax Arrears Cancel \$8,000 Paris Bookings for Negri

Pola Negri's income tax trouble, over which the U. S. Government earlier restrained her from selling for Europe last year, may cost her \$8,000 in foreign stage bookings. Miss Negri was booked for two weeks at \$4,000 each at the Rex, Paris, a picture house, commencing March 2.

The 'Bremen,' which left New York Thursday (23) was the last boat that could have delivered the Italian film star to Paris in time. Attempt is being made by Miss Negri's agent, William Morris office, to have the Paris bookings deferred to a later date.

Miss Negri is said to owe the government around \$80,000 from past earnings in America. She arranged to pay off at the rate of \$750 a week some time ago, but was reported to have defaulted after the first installment. Outside of one picture for Radio and some vaude and picture house bookings Miss Negri hasn't been as active this time as in previous trips to this country.

If the Paris dates are to be played at all, a final settlement with Uncle Sam will have to be made by Miss Negri before she can sail.

Metro's Film Stock Into Holly Blvd. Legit Stand

Hollywood, Feb. 27. Louis B. Mayer is personally negotiating for the purchase of the El Capitan theatre and property in Hollywood with report that Metro will try out their stock company idea in this house.

Dick Bennett Vamps

Hollywood, Feb. 27. Richard Bennett, claiming to be very ill, hopped aboard the S. S. Santa Elisa and sailed for Central America Sunday.

TALKERS CREATE SHARP TASTES

Eric Pommer on Films—

Differences of Temperament and Conditions Figure as Importantly as the Linguistic Limitations—Contrast of Nationalistic Emotions Also Figures

THE FOREIGN SLANT

By Cecelia Ager

The European and American picture markets are two separate fields, each demanding its own specialized product. The average American talking picture is no more suitable for European audiences than the average European picture is suitable to American tastes. Specials alone, however, they have a story, a big thought behind them, a universal theme, can transcend national boundaries. Specials only have international appeal.

The average picture, whether made in America or Europe, should consider only its home market, must be content with the returns from its own country. The vast difference between public taste in Europe and America makes the hope for international appeal in the average picture necessarily futile, says Eric Pommer.

There is first the difference in languages to prevent an imported picture's success on both continents. Dubbing of American films in foreign languages is as unsatisfactory as superimposing American titles on European language films, when it comes to attracting the general public, believes Mr. Pommer. Pictures seeking an international market must be made in three separate versions, English, French, and German, and only for special pictures is the production budget large enough to permit it.

Mr. Pommer points out the difference, too, in the present social order which denies the average picture like success in Europe and America. Germany and France now has been struggling with economic necessity, suffering unemployment and privation, unfavorable economic conditions which are comparatively new to America. The German public, submitting so long to stark depression, wants its (Continued on page 41)

Exclusive Territorial Rights for Mex Divorce Biz Sold to U. S. Promoters

Heartless

Hollywood, Feb. 27.

With the economic wave on in studios, the freelance press agents are squawking. They claim that the photo mallees which formerly lay around on desks in the publicity departments, are now kept under lock and key, and counted out when needed for official business only.

So now they have to buy their own containers. (From 'Variety's' Hollywood Bulletin).

Los Angeles, Feb. 27. Newest wrinkle in the Mexican divorce racket is the selling of exclusive territory in the United States to persons who wish to represent the various states below the border which are in competition for mail order divorce business.

With Hollywood figured as a bona fide field, Pacific coast rights to represent Salvador, Francis Uria, ex-senator of Mexico and father of the Chihuahua divorce law, were bought by two Texans and a local insurance broker, who have opened offices here in their quest for California hitch-hurling gold.

According to Ellis B. Bell, the front man, they are going in the divorce game in a wholesale manner, try to contact the border striders made here by the states of Sonora and Morelos.

Ties Cut in 48 Hours

He says it is an asset to represent Senator Uria, who makes his headquarters in Juarez and can put an uncontested divorce through the mills in 48 hours and a contested divorce in 10 days. In neither case, it is explained, is it necessary for the parties to appear.

Calling themselves the International Lawyers, the trio have ads in one of the dailies promising those who answer it a pamphlet on Mexican divorces. Those calling at the office for a divorce are told that 50% of the fee is necessary as a retainer and the remainder when the split is granted.

Bliss figures the newspaper responses only chicken feed and admits that they are aiming for bigger game in Hollywood. He talks of fees of \$5,000 to \$10,000 from picture colony clients against the \$150 charged the more plebeian split seekers.

Chico Vs. Ely Bridge Battle of Century; \$25,000 the Side?

That almost bridge contest between the Cubertsons and Chico and Harpo Marx has now gone beyond the publicity stages, and has the two sides calling each other names.

Ely Cubertson's latest comeback is that he doesn't play the game for money but he will, however, play for \$25,000 a side, to be donated to charity.

'He doesn't play for money,' retorts Chico Marx, 'then how about that \$100 check I won from him a few months ago in New York?'

Chico really does know the advanced game and he takes it seriously, despite the kidding and ribbing of the other three brothers.

Pic Eds Shy from Hollywood

Loads of Syndicate Stuff Hold Scribes to Once a Year Trip to Studios

Hollywood, Feb. 26. Despite Hollywood's opinion of its importance, only a dozen newspapers in the United States consider the picture colony hot enough copy to send their dramatic or picture editors out here with any degree of regularity for first hand information. Once each year, or thereabouts, the scrib trip to Hollywood, gather sufficient material to last them for several months, meet the celebs and would-be important ones and grab a rattler for their home towns.

On the twelvemonth visiting list are Ellen Creelman of the N. Y. 'Sun,' Harry Niewmeyer of the N. Y. 'Post Dispatch,' Wood Soanes of the Oakland 'Tribune,' Richard Hays of the Seattle 'Times,' Jack Moffitt of the Kansas City 'Star,' Claude La Belle of the San Francisco 'News,' George Warren of the San Francisco 'Chronicle,' and the 'Flynn' of the Chicago 'Examiner.' Before going into the Fox studio publicity department, Harry Brundage, formerly dramatic editor of the

St. Louis 'Star-Times,' was a yearly visitor.

Inrequent visitors to the coast are Harold Hofferman of the Detroit 'News,' Harold Cohen of the Pittsburgh 'Gazette,' and Sidney Skolsky, columnist on the N. Y. 'Daily News.' Latter came out here for three weeks last fall, remained for three months and almost became a native son, going hatless and picking up some other Hollywood hokey.

During baseball's spring training seasons, several movie writers make the coast and usually bat out a few pages of picture stuff. Among the sport writers are Harry Salsinger of the Detroit 'News,' Francis Powers of the Oakland 'Tribune,' Westbrook Pegler and Damon Runyon.

While first hand information on the studios looks like a good angle for the dramatic and picture writers to promote a sale to the most of the managing editors go thumbs down on the idea with so much syndicate stuff pouring into the editorial offices of all newspapers daily.

METRO'S MUSICAL WITH SCHNOZ, WYNN, PEARL

Hollywood, Feb. 27. Warner studio is burning a result of Metro's intention to resurrect 'Hollywood Revue' for a 1933 edition. WB figured itself first on the musicals by announcing 'Gold Diggers of 1933' and wonders if Metro is trying to steal its fire. While it may be a close race on release, WB believes it will win out, though not expecting to get 'Gold Diggers' into theatres until July.

Metro will not be able to begin 'Hollywood Revue' for some time yet, having to wait for some of its talent which includes Ed Wynn, Jimmy Durante and Jack Pearl.

Perlberg's Baby

Hollywood, Feb. 27. The Bill Perlberg (Billie Truss) are adopting a baby who has come here from New York. A sister of Mrs. Perlberg will bring the infant across the country. Youngster is a redhead.

Frisco 'Chronicle' Show Venture For Self-Ballyhoo Burning Local Showmen Even Tho Stunt Flivved

San Francisco, Feb. 27.

Aggravated burn which local theatre men have been nursing against the daily 'Chronicle' for its recent benefit show racket, has been somewhat abated by flop which the sheet's Washington, D. C. show did at the Civic auditorium.

What aroused the ire of showmen more than anything else is the fact that after they had refused co-operation to 'Chronicle's' paper made a deal with the Wampas for the '33 stars of that organization. It was interpreted that the daily got the picture industry into competition to theatres playing its own product.

In chronological order, what happened was that the paper made a deal with the foreign war vets for a big carnival. Paper got two breaks. First, it built up circulation by promoting a Pageant Queen contest, winner to be selected by number of subscriptions she secured. Second, it again put 'Chronicle' in solid with those vets who were mad because sheet recently opposed bonus payments.

After the daily had made its vets' contact, publication execs approached theatres to supply talent gratis. Houses couldn't see that, claiming his was an end to supply competition for themselves. So 'Chronicle' sent its theatre editor, George Warren, to Hollywood where he lined up Tom Bailey, Wampas prez, and latter secured the '33 Baby Wampas Stars.

Theatres delivered an ultimatum to the paper that if it wanted advertising support there had better be some breaks dealt out. So the sheet permitted Wampas stars to make four appearances on Washington's Birthday, two at RKO's Golden Gate, two at Fox's Warfield.

By that time the Wampas stars' draw had been badly diminished, and by the time an honor dinner had been completed, many stars failed to show at the 'benefit' and attendance was poor.

Stars stayed over for another day, making two appearances for Fox Orpheum, Oakland, and at Shrine luncheon here. 'Chronicle' footed all bills, including hotel, transportation and meals, and dropped about \$2,500 on the whole deal.

Theatre men have determined to keep one resolution, made even before this deal started. They won't act to other shows, and no benefits.

Coast Hotels Scramble For Pic Name Personals

Los Angeles, Feb. 27.

With every local hotel of any importance using a press agent, there is considerable competition among the craft for film name appearances at the night spots. Newest gag is to throw free feeds and blowouts for the celebs.

Picture mob are going for the free stuff, overlooking the angle that by doing so they are playing personal appearances for nothing. There is the generosity is space in the papers, and the big money hinterlanders to spend a little coin and see a celeb at play.

Par Options Ruggles, Drops, Adds Writers

Hollywood, Feb. 27.

Henry Meyers, New York playwright, who is working on 'Bed-time Story' for Chevalier at Paramount, is out. Gene Markey has been added to the staff there to work on 'Eagle And The Hawk'. Paramount also took options for another six months on Charles Ruggles, two months ahead of option.

Star Twice Married

Hollywood, Feb. 27.

Betty Balfour, English picture star now here visiting Jimmy Campbell, songwriter and music publisher, states they were married twice, once in England and again here when Campbell's divorce decree became Feb. 14. Campbell is here writing a musical picture.

Jeanette's Top Tunes

Cast opposite Chevalier, Dennis King and Jack Buchanan, Jeanette MacDonald's vocal opportunities in screen operettas have been outstanding. That is to say probably no one in musical comedy, and certainly not in picture, has ever fallen heir to the succession of hit tunes given Miss MacDonald to sing for the screen.

Starting with 'Dream Lover' and 'March of the Grenadiers' in 'The Love Parade', a recapitulation of some of the melodies given Miss MacDonald to introduce 'Hullo', 'Madness of the Blue Horizon', 'Always in All Ways', 'Trimmin' the Wimmen' (duet), 'Give Me a Moment Please' from 'Monte Carlo', 'Isn't It Romantic' and 'Love Me Tonight', from 'Love Me Tonight', 'We'll Always Be Sweethearts' and 'One Hour with You' from 'One Hour with You', 'Only a Rose' and 'Some Day' from 'Vagabond King'.

Incidentally, so many of her songs have been sung from a bed that facetious tin pan alley boys call Miss MacDonald the 'boudoir warbler'.

ROBESON'S \$30,000 TO FILM 'EMPEROR JONES'

Filmholce has signed Paul Robeson for the part of 'Emperor Jones' and is negotiating with Dudley Digges to handle the Smithers part. Robeson is understood to be getting \$30,000 on a six-week basis.

Proposal is to start actual production within the next three weeks. Shooting probably at the former Paramount Astoria studios, though not definitely set, with an outside possibility the film may be made on the coast.

Dudley Murphy, who will meg, has also helped adapt the scenario from the Eugene O'Neill play, with O'Neill officially okaying the script before shooting begins.

Gilbert Miller's First For Col. Prod. in Eng.

Hollywood, Feb. 27.

Gilbert Miller will make his first picture for Columbia in England. English stock exchange and Leslie Howard will be starred.

Harry Cohn will probably go there this summer while Miller is producing.

Evelyn Brent in Vaude

Los Angeles, Feb. 27.

Evelyn Brent and Harry Fox open vaude tour at the Orpheum, Omaha, and at the Joe DeBar is also in the act.

Sam Walsh, formerly of the Bally-hoo night club here, replaced Fox as m.c. at Sebastian's Cotton Club.

Corrigan Settles Fox Contract and Walks

Hollywood, Feb. 27.

Refusing to take a second layoff of four weeks after taking one of that period, Lloyd Corrigan made a settlement with Fox and left the lot. Former Paramount writer went to Fox to direct 'Giant Swing', but when this story was shelved he was put to work preparing scripts.

ANTI-RAIDING PACT DEEMED WORTHLESS

Hollywood, Feb. 27.

Indications are that the producers' agreement is now a scrap of paper with producers charging each other with double crossing and violation of the agreement in raiding contract acting, writing, directing and executive talent. Academy is now stepping in with the hope of alleviating a condition described by the Academy as guerrilla warfare. Pact has six months to run, but is now virtually in the waste basket.

Ineffectuality of the agreement is said to have caused the resignation of Edgar Loeb, who stepped out of his \$50,000 a year berth as arbiter of the pact.

Academy in compiling reports of contracts signed since the agreement was made found sufficient evidence to prove that virtually all studios have been guilty of violations of the agreement, it is said.

Evidence will be used in further inquiries with the hope that some code of ethics or system might be created to halt the asserted double-dealing. In this regard a series of hearings are to be held with all studio heads and writers involved summoned for testimony.

IWW ADMITS ACTIVELY ORGANIZING EXTRAS

Los Angeles, Feb. 27.

Theodore Vaughn, local delegate, has admitted to 'Variety' that the Industrial Workers of the World is actively organizing extras and other crafts in the motion picture studios.

Initiation fee for the recruits, Vaughn said, is \$1, with a \$50, a month slipped on for dues.

Warner Bros. Will Pay \$1,100,000 Interest and Dodge Complications

Warner Brothers faces a crisis this week and its board of directors today (28) will have to decide whether to conserve assets and confront immediate receivership or to pay interest of \$1,100,000 on debentures and continue the present control of the organization. There was every indication yesterday (Monday) afternoon that the interest will be paid March 1. In fact, in certain executive circles, confidence was expressed that the session of the directors would be a formality.

Cash assets of the Warner organization are about the same as they were reported in the first quarterly statement, around \$2,500,000 it was declared.

Throughout the Warner organization confidence is generally maintained that the Brothers will be able to weather the depression. Only a few weeks ago Warners revealed its stand against receivership. Then the statements were made that WB had no apprehension about receivership.

2 Want Musical's Screen Rights; Also June Knight

Either Universal or Radio may turn 'Take a Chance', current New York musical, into a picture. Both companies have opened negotiations with Leo Morrison, who represents Schwartz & De Sylva on sale.

Universal is also interested in getting June Knight from the show. Three months ago U offered her a picture contract.

Frank Conroy to Metro

Resigning from the 'Criminal At Large' (Broadway legit) cast, Frank Conroy left for the Coast Sunday (26) to join Metro. He has been signed under a three months' contract, with options, at a reported \$750 a week.

Conroy's previous picture experience was in 'Possessed' for Metro and 'Royal Family' for Par. New deal was negotiated for him by Joe Rivkin, Leo Morrison's eastern representative.

Fox Resists G. T. Suit to Void Deal For Millions in Film Co. Transfer

Chaplin in Production

Again in Two Months

Hollywood, Feb. 27. Charles Chaplin has been interviewing technical people and making other preparations with the object of starting a feature in two months.

Chaplin has two stories, a comedy and a drama, but has not decided which to produce. Comedian plans to direct the drama which will be a silent. Comedy might star himself. In this case it would be silent.

PAR'S UNUSUAL 3D WEEK FOR MAE WEST

An outstanding draw at the Paramount, N. Y., on her two weeks' engagement there and currently at Brooklyn Paramount setting up a new attendance record, Mae West with her picture, 'She Done Him Wrong', is being brought back to the Broadway house for a return date. Show intact after closing a week in Brooklyn Thursday (25) night, comes back to the New York Fox for Friday (26).

It's the first time a complete show has been brought back for a repeat date. None of the first-run houses, once letting an engagement end, hasn't even given a picture attraction a booking of this kind.

Prior to decision yesterday (Monday) to give the West show a third week, Public had been considering a repeat run of a week or more at the Rialto, which closed.

Miss West and her picture brought the New York Par close to \$122,000 on a stay of 15 days, and this week in Brooklyn she will do around \$52,000, equaling the gross of Eddie Cantor and George Jessel during Christmas week. Cantor and Jessel set up a new attendance record, but at that gross there was a holiday and holiday prices to help.

Over across the bridge, the sex gag in 'Puttin' on the Ritz' at Metropolitan more than two to one. Wynn, with 'Ladies They Talk About' (WB) on screen, will not do over \$27,000.

Miss West's salary is \$5,500 with a split over \$55,000 in New York and a split over \$42,000.

Return New York engagement of the West show is highly possible through willingness of RKO to wait for the picture for its New York houses. While originally 'She Done Him Wrong' would have gone into the Mayfair through RKO's sale on the lease in that house it will probably go into the Palace and day-and-date in RKO neighborhoods.

On top of the New York date, Miss West and her flicker go to Chicago to play a week at B. & K's Chicago, opening March 10. Following that Miss West is scheduled to return to the coast to make another picture out of 'Fanny'.

As a result of the third N. Y. week, Public sets back 'Woman Accused' (Par) and an all-star radio show scheduled for March 10. This is the second postponement for 'Accused'.

Fox Thumbs Down on Jig Saw Co-operation

Hollywood, Feb. 27.

There'll be no capitalizing on screen names to promote the sale of jig-saw puzzles so far as Fox is concerned. An order has been just issued prohibiting co-operation with the manufacturers of the cut-out brain twisters.

Fox execs figure the jig-saw as a theatre competitor.

U's Whale Loan

Hollywood, Feb. 27.

Universal has loaned James Walsh to Metro for the directorial assignment on 'The Fountain'.

This will be one of the productions under the supervision of David O. Selznick.

Wilmington, Feb. 27.

William Fox, through All Continent, his subd., answered charges of U. S. Senator Daniel O. Hastings, receiver for General Theatres in the Chancery Court action to recover \$2,500,000 in any underwriting by Fox in All Continent by William Fox, and to recover payments already made on the notes.

The notes were in settlement with Fox for an agreement between him and Harley Clarke, Gen. Theatres president, under which G. T. was to use its best efforts to obtain for Wm. Fox up to 10% of Fox Film or shares of Gen. Theatres in any underwriting by G. T. of those shares. This was in addition to 10% Fox was to get as a flat agreement. The arrangement was incidental to the \$150,000 sale by Wm. Fox of Fox Theatres and Fox Film to General Theatres.

Complaint of Gen. Theatres charged Albert Greenfield, retained by G. T. to make the settlement with Fox, also had an agreement with Fox, thereby standing to cash in on both ends. The answer includes an affidavit by Greenfield in which he denies any such arrangement with Gen. Theatres. Greenfield was to get 10% of the settlement from Fox, besides his fee from Gen. T. The 10% was \$300,000, G. T. note was for \$250,000, he says. Fox handed him while Clarke was in the room. Greenfield claims Clarke wanted to settle in cash because G. T. was operating in the market. He said he had made a block of shares issued to Fox might prove embarrassing. Wm. Fox, in a separate affidavit, supports this position. Greenfield's \$300,000 note was not taken by the Philadelphia National Bank and the G. T. receiver's petition asks it be voided.

Fox demanded the additional 10% participation in Fox Film Class A stock in May, 1930, three months after the \$150,000 sale to G. T., but G. T. claimed he was entitled only to the first 10%, or 160,000 shares. G. T. bought the stock from Fox at \$30 a share, April 18, 1930, when it was being quoted around \$20 on the market. During the three months, however, it rose above \$30, when Fox claimed his shares at the lower level. Greenfield entered at this point to make the \$2,500,000 cash settlement with Fox, which G. T. now claims was improper because of Greenfield's two-way connection.

A recent decision by Federal Judge Kilpatrick in Philadelphia in favor of G. T. at a Federal court against Albert Greenfield, of the same city, for \$150,000 may have a bearing on the suit against William Fox by General Theatres, which is pending in Newington Federal court. William Fox is in Florida, but through counsel has filed affidavits denying the G. T. E. allegations entirely.

In the Blumey suit against Greenfield, which happens to be related to the G. T. E. case in All Continent, to more than ordinary degree, Blumey sought to recover half the commission received by Greenfield in the 1930 deal, by which Fox sold his stock to the Clarke interests. It was Blumey's contention that he paid Greenfield half of the \$500,000 commission that Blumey had received in the original Fox-Loeb matter.

Blumey claimed he had an arrangement with Greenfield whereby the latter in turn was to divide any gains (Greenfield) might receive with Blumey.

Greenfield admitted receiving \$250,000 from General Theatres as commission for bringing about the settlement whereby Wm. Fox got the \$2,500,000 concession from G. T. E., but claimed this was for a 10% interest he held in the financing with Fox. However, Judge Kilpatrick in the Federal court at Philadelphia held that the money Greenfield received from G. T. E. did not so represent any 10% interest, and ordered a division of the amount with Blumey.

PARIS AS INTERLUDE

Grace Pogg, Goldwyn contractee, sails this week for Paris to open March 10 at Circo's (cafe) for two weeks on a William Morris tour.

Miss Pogg, who was in 'Kid From Spain', has a year to go with Goldwyn. Contract is being set back for the Paris time allowance.

WALL STREET DOES IT OUT

Fox West Coast in Voluntary Bankruptcy, Chas Skouras Rcvr.; Separate Subsidiaries for Theatres

Los Angeles, Feb. 27. Voluntary petition in bankruptcy was filed by Fox West Coast Theatres, a California corporation, before U. S. District Judge William F. James this (27) morning, with Charles Skouras appointed receiver under bond of \$150,000.

Charles A. Buckley, v.p. of Fox West Coast, presented the petition upon authorization by the board of directors, stating that the corporation owed provable debts which it was unable to pay in full, and, for the benefit of creditors, asks F-WC permission take relief through the congressional act.

No schedules filed by Attorneys O'Melveny, Tuller & Myers.

On Saturday some unknown person attached all bank accounts of Fox West Coast in various institutions around Los Angeles with orders going out Saturday night for all theatres to conserve their cash and to beg in to home office and not deposit.

It's understood here that about \$5 are included in this group with the other houses operated by the company being in the new Fox California corporation and in 26 separate subsidiary organizations.

Petition states three factors are responsible for filing. First, high rentals based on conditions of several years ago. Large purchase contracts by circuit and theatre and general reduction prices in admissions.

Receiver states a number of theatres will be closed which is to be decided by him and trustee who will be appointed by court. Forty houses will be affected by bankruptcy.

Fox West Coast owns the stock in the Fox California Theatres and 26 other corporations organized recently with receiver declaring they will not be directly affected by the bankruptcy.

Capitalization of Fox West Coast is \$3,000,000 with \$2,000,000 outstanding in stock issued. Likely Alfred E. Wright, attorney for Fox Film Corp., will be appointed trustee.

Until the bankruptcy adjudication, no referee will be appointed by the court at present, according to Buckley, v.p. and attorney. Only 40 theatres are involved. Unable to tell just which houses they are on account of confusion with subletting of theatre leases by Fox West Coast to subsidiary corporations. It's officially stated that the houses taken over from United Artists Corp. here and Paramount in San Francisco are not included in bankruptcy. Only house known definitely is the Boulevard here where F-WC maintains its executive offices.

B&K WILL FITE RECEIVERSHIP

Chicago, Feb. 27. Balaban & Katz will file receivership petition filed by Maurice Davis, attorney for Rose Philbrook, who owns a \$1,000 bond. Although a big deficit for 1932 is expected to be reported in April, B&K claims relatively good position.

Through their domination of Chicago and freedom from opposition, the company has a better chance to fight its way through. However, serious fiscal troubles for B&K would possibly drag down the whole motion picture structure in Chicago, of which 35 B&K houses is the foundation.

The chief Philbrook allegation is the purchase of Great State stock at a high figure, jeopardizing the value of the bonds.

Hearing set for today (Mon.) was put over to Thursday (2) at 10 a. m.

Kent on Costs

In a statement in which he confirmed the Fox West Coast Theatres bankruptcy and in which he attributed the same largely to the refusal of landlords and bondholders to co-operate, S. R. Kent declared: "Coming as it does right at the front door of Hollywood, it should bring forcibly to the attention of the studio forces the necessity for a sharp readjustment of costs."

"It should demonstrate unmistakably to Hollywood that no branch of this industry can remain aloof from present economic pressure and that costs and operations can no longer continue on a pre-depression basis, but must be adjusted downward to conform with existing conditions."

No Shooting Until Scripts Completed, MG

Culver City, Feb. 27. Under an edict from Louis B. Mayer, no film is to go into production at Metro until the script is completed and okayed by Mayer. This is to halt the stopping of filming during production to revise script after it has been found that the stories are incomplete.

Such practices have been recent on several films, particularly 'Rasputin', 'Hell Below' and 'White Slaves'. This stopping of production, according to Mayer, has been far too costly, especially on 'Rasputin', which was in the filming process 24 weeks.

First pictures to go in under the new rule are Walter Warner's 'Gaiety' and 'The White House' and Lucien Hubbard's 'Made on Broadway', also 'Soviet.'

PAR KNOCKS SHOOTING TIME DOWN TO 16 DAYS

Hollywood, Feb. 27. Shooting schedule of 16 days, the shortest yet for a feature at Paramount, has been set for 'Dead Reckoning', B. P. Schulberg picture. Reduced time is in line with the economy plan at studio to save on pictures while in production.

Sheldon Stays at Par

Hollywood, Feb. 27. E. Lloyd Sheldon, who had resigned from an associate producer's berth at Paramount, and expected to go to Fox in a similar capacity, changed his mind.

He signed a new contract Friday (24), and will continue as a.p. His new agreement will go into effect after he has taken a short vacation.

Pan East on Theatres

Hollywood, Feb. 27. Alexander Pantages is scheduled to leave for New York today (Tues.) to determine the future status of the houses which the RKO-Orpheum-Western group took over from him several years ago.

Pan's attorneys have been in conference with H. B. Franklin on the matter.

REORGS. FIRST BEFORE MERGERS

Fox-RKO Situation Analyzed—RCA's Possible Write-Off on RKO—Par Also Spoken Of—Mentioning Fox and Warners Again

BUT IT'S UP TO BANKS

There'll be reorganizations first and mergers afterward, if at all. That's Wall Street's dictum. Thus all the inside confabbing among company execs with one another as to possible combinations presently gets a definite tabu. Filmform's house has got to be put in order first before merger's will come about. That means reorganization on a wide and individual company scale.

Wall Street's thought is that eventually RCA may have to write down the RKO thing but in the resulting process, it's expected that the various film companies which will have emerged from the receiverships will get some piece of what's left of RKO.

In this turn of events Fox film may take up the RKO studio lot while others will share on the theatre end. It's what Wall Street prognosticates; which means that it's all being planned this way by certain interests. Whether the plans

(Continued on page 67)

RKO Refuses MG's \$2,000,000 Offer For Selznick Pix

Hollywood, Feb. 27. Short of product and with David O. Selznick now on the lot, Myron Selznick, as agent for Metro, offered RKO-Radio \$2,000,000 for five of the last six pictures made by his brother while executive producer at RKO.

B. B. Kahane turned down the offer cold although the amount offered was \$800,000 over the production cost of the pictures. Those which Metro wanted for release were 'King Kong', 'Christopher Strong', 'Sweepings', 'Topaze' and 'The Great Jasper.'

Understood that Metro figured on taking over these pictures to convince exhibitors of the quality of product turned out by Selznick and enable it to get a start on the sale of his future pictures.

Radio turned down the offer without comment.

The pictures are already sold on the current season's program and no explanation could be made if they were pulled that would appease exhibitors.

Ala. State Tax Dies

Birmingham, Feb. 27. The sales tax bill which would have levied a tax of 10% on amusements of all kinds proposed by Representative Clint Harrison was tabled by a House vote and means committee last week by a vote of 21 to 11.

The bill levied a 5% tax on merchants and 10% on theatres and amusements under a special section of the bill. Several hundred merchants stormed the committee room and demanded that the bill be shelved.

Matter of Financing Deemed Biggest Barrier to New Major Film Orgs. for Next 2 Years

A Frankenstein?

Radio's Ely Culbertson bridge shorts are meeting with considerable disfavor in coast show circles where it is pointed out that the company is merely building up a Frankenstein.

The claim is that by teaching and furthering interest in bridge, the pictures are only instructing people what to do in order to stay away from theatres.

Blumey's Boston Fox Attachment May Be Contempt

Process servers of the Federal Court in New York are on the hunt for A. C. Blumenthal, with an order to show cause why Blumey should not be held in contempt by Federal Judge Manton. But no can find. Blumey has been on the lam for more than a week. The complication in which Blumey presently finds himself has arisen out of Blumey's serving an attachment of certain funds belonging to Fox Theatres in Boston, amounting roughly to around \$385,000 on an alleged claim by Blumey.

Since Fox Theatres is in receivership, such an attachment against the company may be defined as a contempt action against the Federal court in New York which controls the Federal court receivership.

That Blumey realizes his fix is seen in the fact that he is said to have retained Basil O'Connor, former partner of President-elect Roosevelt, as his counsel. Altogether it looks like Blumey is about to spend much of that \$150,000 judgment recently won by him in a suit against Albert M. Greenfield, of Philadelphia, trying to square that attachment proceeding in Boston.

The curious part of the whole transaction is John Sherman, named a close friend of both Blumey and Greenfield, is a co-receiver in Fox Theatres.

COHEN EAST, TO SUBMIT NEW PRODUCTION PLANS

Hollywood, Feb. 27. Emanuel Cohen left here Thursday night for a conference session of two weeks at Paramount's home office. Cohen will submit his production plans for next year and from sales records decide the amount that will be required to complete the program of 62 features. These will include the eight to be produced independently by Charles R. Rogers.

B. P. Schulberg is expected to complete his eight features for this year by May 15. Par is holding off exercising its option for another octet for next year until after the completion of the sixth of his eight.

Understood that Cohen will also take up the matter of the interest due on the \$3,500,000 bonds issued on the studio and theatres here.

Sheehan Abroad 8 Wks.

Hollywood, Feb. 27. An eight-week European trip is planned by Winnie Sheehan, who will leave here at about 3 p.m. when five pictures on next year's program have been completed.

An additional seven will be under way before his departure.

With an impression prevailing within the trade that the film industry never afforded greater opportunities for new major companies than now, the subject of capitalization is proving the great barrier. At the earliest, film overseers, in face of all the palaver concerning new producing and theatre organizations, do not see any conspicuous addition to the industry's production map for another two years.

Present day production and distribution costs, along with the heavier attitude, bar all but the heaviest cash investor from fulfilling any hopes of immediately enlarging the industry.

Financial Estimates

Require a company which would style itself as a major first necessitate an outlay of a minimum of \$10,000,000. With this, production officials calculate, at least 40 features could be produced.

Distribution would have to go hand-in-hand with such a large schedule. For this another \$600,000 would have to be laid out to establish 32 exchanges. That, however, would be only the start since the yearly overhead of such a releasing channel runs into \$2,600,000. Latter figure is arrived at after salaries in the home office and field are revised.

Anticipation, however, is strong that before the year is out there will be at least a half-dozen 'million dollar producers.' This is the new title for companies which are known to be in the process of formation and which do not plan to make over five features per season.

Secondary production department is minus distribution financial concern. Such companies are expected to make hook-ups with established majors and to use their release channels.

WARNER-ERPI SETTLEMENT?

Possibility of a settlement in the long drawn out Warner Bros.-Erpi litigation was revived last week with a meeting between Harry M. Warner and John E. Otterson. It was reported to be the first time they had talked in more than a year, during which time the impression was that personal animosity between the two had been the chief hindrance to a settlement.

The Warner-Erpi feud, including a \$20,000,000 suit filed by WB, dated back about five years to the 'Jazz Singer' and involves profits on that talker and other film moneys accruing since then. It has been submitted to arbitration, with the referee, Harry Warner and Otterson to deal with other on a friendly basis always appeared to stand in the way.

Between them, the two sides are estimated to have spent around \$2,000,000 on the case, but getting nowhere.

Bill Fox Biog Sequel Due in About a Month When Suits on Trial

Sequel to Upton Sinclair's book on William Fox will be offered in the New York courts when the suits against the former film magnate by Fox Film and Fox Theatres are heard in around a month. The official company stories on the W.F. situations are said to be at great variance with the book.

Between the two actions the Fox company people hope to reclaim something like \$20,000,000 from W.F.

Producers' Poll on Double Bills Jolts Twin Feature Ideas; Many Reasons for Public's Antipathy

Hollywood, Feb. 27. An almost 100% opposition to double features is seen in the first 250 cards returned in the country-wide survey on double billing, being conducted jointly by Mrs. T. G. Winter of the Hays office and the Hal Roach studio.

Cards represent every part of the country and are the result of canvases made among theatre patrons by various clubs and other agencies interested in film entertainment. Less than a half dozen favor the dual billing.

However, a totally diametrical viewpoint is shown locally. One exhibitor here showing "Strange Interlude" singly instructed his telephone girls answering calls to put on a special sales talk in favor of the picture to those calling as a tester. He reports in almost every case the patron asked what the second feature was.

Some of the Opinions
Extracts from the cards received from the country survey, typifying the almost unanimous opposition to the duals follow:

"Two features at one sitting are confusing, disconcerting, especially if the features are of a similar appeal to the emotions."

"It frequently happens that one of the features is desirable to family entertainment and the other not; and it becomes an obstacle to attendance."

"The theatre's largest competitor is the radio and that is expensive. Double bills make you want to stay home."

"Double bills cause one to contrast the pictures rather than enjoy the show."

"It gives the impression that theatre is hard pressed and this is psychologically bad. It means that producers will run in cheaper made pictures."

"Program is too long to take children to. Instead of two shows a week it means only one and thus the theatre owners defeat themselves in seeking to build up attendance."

"Want Quality, Not Quantity."

"Better to have quality entertainment instead of quantity."

"Double bills discourage family attendance because often one of the members of the family has seen one of the pictures on another double bill."

"Double bills give amusement indigestion. Like eating five pounds of candy at once."

"Two features too much excitement for small children; too long for any one. Terribly hard on eyesight and four-hour show is tiresome. You become mentally bored and physically benumbed."

Cards were sent to film councils, officers of committees of General Federation of Women's clubs and key people in libraries, churches, schools, theatre managers, publicity contacts, Jewish councils, Daughters of American Revolution and others.

B&K 4th Cut, 20%

Chicago, Feb. 27. All Balaban & Katz execs get another (fourth) 20% salary cut March 1.

It brings the total B. & K. salary cut to 80%, all made during the past year.

A ROOSEVELT'S FILM TREK

Rochester, Feb. 27. Mrs. Lelia Roosevelt Denis of this city is planning an auto trip across Europe to join her husband, Armand G. Denis, now in Java directing new Frank Buck animal film. She plans to steamship to Antwerp, then drive across Germany, Yugoslavia, the Balkans, Turkey and India. She is a fourth cousin of President-elect Roosevelt.

Denis, formerly of the research department of the Eastman Kodak Co., was co-director of film, "Goono, Goona."

Radio Renews Betty Furness

Hollywood, Feb. 27. Betty Furness, Radio Ingenue, gets another option period on her contract.

She has had three in a row as femme lead in the Tom Keesee western series.

11 FAN MAGS

9 10c-ers, One at 15c and Only One at 25c

"Shadowplay," ninth 10c fan mag to enter the field, is giving to film distributor-advertisers in its companion mag, "Photoplay," three months of free advertising or a page a month. Although a rebate under contracts existing with "Photoplay" was accepted as a result of a drop in circulation, this free advertising to distributors is not in lieu of such a rebate. It's primarily a builder-upper to get the companies in.

Circulation of "Photoplay," which remains at 25c, is running around 460,000 an issue now as against 500,000 guaranteed under contracts which have to June 1 to run. On that date the ad price will be worked out to cover both mags, with rebates to be made then.

AUD audit showing circulation attained by "Photoplay" will not be available until June.

"Shadowplay" reached the stands Wednesday (22) with its first (March) issue. It is published and edited by Kathryn Dougherty, who became publisher of "Photoplay" on death of the late James R. Quirk.

Miss Dougherty is now on the west coast forming contacts for the new 10c mag.

Existing "Shadowplay" titles at 10c now are "New Movie," "Modern Screen," "Movie Mirror," "Motion Picture Classics," "Hollywood Magazine," "Screenbook," "Picture Play" and "Silver Screen." "Screenland" continues to sell for 15c.

Colony's Convalescents

Hollywood, Feb. 27.

Condition of Joan Bennett, Ricardo Cortez and Herbert Sornbor at the Cedars of Lebanon hospital is reported as much improved. Joy Egli, assistant cashier at Paramount, left the hospital after three days' treatment following a breakdown.

John Weld, writer, is recovering from an appendectomy at the Wilshire hospital. Gavin Gordon is out of the east of Black Devil due to a facial infection.

Nina Putnam's Monte Carlo I.O.U.

Los Angeles, Feb. 27. An I.O.U. of \$2000 francs (\$400) signed at Monte Carlo has brought action in Municipal court against Nina Wilcox Putnam and Christian P. C. Elliot. Papers say authress still owes \$220.

Indies' 10c Gates with Reissuers Causing Chams to Cry 'Murder'

Ten-centers are starting to play film two years old with cry raised in chain circles feeling the brunt of the opposition that distributors are failing to protect its first run accounts in any way. Complaint is not to sell rebates, refusal for which they couldn't be blamed under anti-trust laws since pictures have once gone through circulation.

About a week ago a shogun was opened in an eastern town penetrated by one of the chains. House is advertising admission as 10c in large letters with a very small 16c for orchestra nights underneath. By gets around the maximum admittance by letting 10c ticket holders sit anywhere they want. If anyone should notice the 16c in small print and buy a ticket no quarrel either.

To distribute this house classified itself as a 15-cener, though in operation it's virtually declared to be a dime stand at all times.

Some of the chains, without the 15c price, go further than that through giveaways which, with a nickel, buy an admission. In this way houses are actually five-centers, which is disallowed by all distributor contracts, which call for a 10c minimum.

N. Y. Prof. School Alumni Form Hollywood Club

Hollywood, Feb. 27.

Puppets, a social organization composed of graduates of the New York Professional school, was formed here last week with Tom Brown at the helm. Club plans to produce two plays this year with proceeds going to the Motion Picture Relief Fund.

Besides Brown as officers are Anita Louise, assistant director; Helen Mack, script girl; William Janney, props; Grace Durkin, assistant props; Joe Durkin, yes man and Gertrude Durkin, assistant yesman. First member brought in without office was Patricia Ziegfeld.

Beck's \$400 Cut, Also \$50 Weekly In Realty Dept.

Operating costs of the RKO theatre end continue to decline, as the latest exec to suffer a cut in pay is Martin Beck, whose salary has been slashed from \$1,000 weekly to slightly under \$600 by Harold Franklin. Beck's new salary is at the rate of \$360,000 yearly.

Certain eliminations in the real estate division under Louis Cohen showed off another \$60 weekly.

Jack Markle, traveling inspector of theatres, was taken off the home office payroll and placed in charge of the 81st St. on Upper Broadway.

Laemmle Will Remain East 5 Weeks; Usual Home Office Rumors

Carl Laemmle will spend the next five weeks in the east. Coincidental with his appearance are the usual reports that there will be changes in home office personnel. General denial was made, including the one that James R. Grainger may succeed Jack Schlaifer as sales head.

Schlaifer, a direct appointee of the elder Laemmle, is regarded in the home office as one of the most efficient sales heads the company has had. Under Schlaifer's direction sales are reported to have mounted considerably during 1932 over the previous year.

YOUNG FOR KUMMER PLAY

Hollywood, Feb. 27.

Roland Young will star in a new Clare Kummer play, which goes into production in New York Oct. 1.

Max Gordon put the player under contract for the legit here last week.

Lipton Won't Cut

Hollywood, Feb. 27.

Lew Lipton, refusing to take a cut, leaves the Metro writing staff this week.

Negotiations are on for him to join a major company as an associate producer.

PENNY CENSORS SPARE MAE WEST

Pittsburgh, Feb. 27.

Despite reports that Pennsylvania censors had ripped the Mae West picture, "She Done Him Wrong," to shreds, only two minutes in all were eliminated from the original footage. Film is at Penn this week, its first showing in this state.

One of Miss West's ditties, "I Like a Man Who Takes His Time," which was figured a sure pop for a censor, remains intact, with most of the cuts coming in dialog. Scene showing that nude about the free-lunch bar is out, although Lou's crack to Gary Grant, "You can be Jack," stays in.

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly "Variety." The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Eric Pommer, new Fox production chief in Berlin, returns to Germany after conferences with Sidney R. Kent, without the Coast trip. Paul Martin, German director, however, has arrived at the studio for his first job.

Radio Wants Show Play
Radio is after George Bernard Shaw's "Captain Brassbound's Conversion."

Palace, downtown, once home of Orpheum vaude, goes into a combo vaudeville policy shortly, with prices at 10-20-30.

Gene Fox, publicity-ad director at the Paramount theatre until its closing, goes to the Par studio p.a. department.

Urie for "Gesture," Plan
Reliance is after Lenore Urie for the lead in "Shanghai Gesture."

With the revival of "Lilies of Broadway" by Universal, William Hurlbut is working on the adaptation of his own play. Sam Jacobson will produce.

Orig for Summerville-Pitts
Dale Van Every's original, "Chicken Rancho," will be an early Slim Summerville-Zasu Pitts picture after U's reopening.

Before tying up for future productions, J. I. Schnitzer will complete his remaining two for Radio, with "The Black Ace" as his next.

Foy's 'Live to Kill'
Willard Mack's original, "He Live to Kill," will be made by Bryan Foy for Columbia release. Bela Lugosi and Dion Siskind star in the leads.

Radio wants 'Brief Moment' for
Constance Bennett, and is dickering with Columbia for purchase of the "face."

Patrick's Option Exercised
Paramount has taken up the option of Gail Patrick, first of the panther women under contract at the studio.

'Yale vs. Oxford' has been optioned by Metro; story by Sam A. Anderson.

Termer for English Actress
Warners has given a termer to Margaret Lindsay, brought over from England for "Cavalcade." Her first will be "Vivante."

McCrea-Del Rio Team
Returns on foreign showings of "Birds of Paradise" have influenced "Birds" to consider another picture co-starring Jo McCrea and Dolores Del Rio, and has optioned "Green Mansions," by W. H. Hudson.

Written for Texas Gaunay five years ago, "Million-Dollar Beauty" has been taken off the Paramount shelf as a possibility for Mae West. Story is by Charles Furthman.

Paramount has been asked to loan Allison Skipworth to Fox for "I Loved You Wednesday."

Revamp 'Declasse' for Harding
While Ann Harding is at Metro on a nine-week loan, Radio will try to revamp "Declasse," which will be the actress' first on returning if script is right. Miss Harding has two more on her present contract.

Unable to get a suitable treatment of Theodore Dreiser's "Jennie Gertrude," B. F. Schulberg has shelved it and is looking for another story for Sylvia Sydney.

Refreshing Steel Pier Exhibit
Burling Jarrett is in town to obtain a new exhibit of costumes, props and other stage accessories for the Hollywood exhibit on the Atlantic City Steel Pier.

Robert Armstrong goes into "I Love That Man" at Paramount, in the part formerly assigned to Thomas Jackson.

Elizabeth Young will be brought here by Paramount for her first film (try when "Firebird" closes in New York).

'Big Executive,' "Cosmopolitan" magazine story by Alice Duer Miller has been bought by Paramount.

Rian James spent only four days turning out a finished script for "On Probation" at Paramount.

Phil Goldstone has borrowed Ruth Donnelly from Warners for "Sing You Sinners."

Max Shargrin has sold his interest in the Shargrin-Hollinger agency to his partner, Hal Hollinger, and has opened an office in Beverly Hills in

association with Monte Carter, former director and writer.

After seeing rushes of "International House," Paramount took up its option on Peggy Hopkins Joyce for another picture. New option starts April 1.

Marco Gets L. A. Houses
Fox-West Coast's 50% interest in the Manhattan and Balboa theatres, operated by South Side Theatres, Inc., has been bought by Marco of Fanchon & Marco. Roy Wolf, brother of Marco, and Ralph Grunauer, who holds 25% of the properties, are operating houses.

Edward Cahn, who left Universal, goes to Radio where he will direct "Emergency Call." Sam Jaffe is producing.

"Lawrence in Arabia," Radio film for which Ernest Schoedsack went to Mesopotamia, has been retitled "Uncrowned King."

Leaving the "Show Boat" cast in Cleveland, George Blackwood came to Hollywood to make screen tests at Paramount and Metro.

Griffith Refuses 'Declasse'
Refusing to direct "Declasse" because of its old-fashioned story, B. Griffith will instead make "Morning Glory" for Radio. Studio is negotiating for Griffith to do two additional pictures after expiration of his present contract.

More U. Layoffs
Universal is taking advantage of the studio shutdown to lay off workers as fast as they complete their duties. Around 50 employees, in- (Continued on page 34)

FOX THEATRES REORG. MEANS SOME GO BACK

Reorganization of Fox Theatres is proceeding gradually. So far there is no definite plan. In any case, the reorganization will not affect the Skouras holdings upstate. Most of the reorganization which is coming by way of the bondholders in on Fox Metropolitan. Under the potential plan which is being discussed, the bondholders may be permitted to share in the profits in lieu of bond interest.

It is likely that in the final analysis that certain of the Fox Met houses may be turned back to former owners. Probably not more than two or three of these are stated to be in the Skouras upstate New York seats which is managed directly by George Skouras. Contracts are being held right along on the matter.

The bondholders' group is mostly represented through Halsey-Stuart, downtown banking house of which St. Fabian is company representative in the Fox Theatre receivership. Any reorganization, therefore, looks likely to require Fabian's approval first with the consent of Halsey-Stuart.

Call Turn on 'Topaze'

Minneapolis, Feb. 27. Local group of educators protested to Orpheum theatre manager, M. C. Park, because of mispronunciation of word "formidable" by John Barrymore in "Topaze." Barrymore put the emphasis on 'mid' instead of 'form.'

Educators expressed surprise that a leading star of the stage and screen would err in this fashion on a simple word and that it would get by a "foremost director."

L. A. to N. Y.

Emanuel Cohen.
Mr. and Mrs. Ely Culbertson.
James Gallagher.
James Gleason.
Edward Everett Horton.
Arthur Loew.
Fulton Oursler.
Gene Raymond.
Fanchon Royer.
Gerald Sanfer.
Loretta Sayers.

N. Y. to L. A.

Frank Conroy.
Al Jolson.

SCREEN ADS AS LIFE SAVER

Late Rush of Selling Drives Stocks Down After Steady Opening in Face Of New Bank Situations; Loew's 12

By AL GREASON

Stock market opened with a brave front yesterday (Monday) in the face of fresh banking disturbances in scattered points of Ohio and Indiana. Professional and timid short covering held prices steady to strong through the day, but in the last hour prices melted rapidly, closing on the extreme bottom for the day, and in most cases for the year.

The few amusement shares remaining at a price level to invite trading were hard hit. Loew's broke sharply on only moderate volume, touching its bottom for the depression just under 12, while Consolidated Film, which was the subject of a brisk clique operation, retreated hastily. These recessions probably carried the amusement group to the lowest average it has ever touched.

These bonds did fairly well in clearance, but with one exception. The Paramount liens extended their losses of last week, the old 6's sliding to 6 flat, which is another new depression.

Practically nothing escaped the drive against prices, although Eastman Kodak continued to defend its resistance point of all last week at 100.

There was nothing in the news except the new banking developments to inspire liquidation. News from Michigan, where Henry Ford undertook to assume the two main closed banks' functions with fresh capital, was definitely constructive, and the announcement of a new management for the New York City National bank in place of Chairman Mitchell and his associates was greeted with satisfaction. Money rates stiffened for technical reasons. The commodity markets were steady.

Bonds Furlish

In a week of mild optimism and extreme discouragement the bond list again demonstrated that the conditions in both ways to be found in that department.

Hard upon the heels of the Michigan bank situation, there came a wave of bond selling, probably by banks in other sections to achieve the greatest degree of liquidity. When that movement had spent its force there was support forthcoming for the government loans, and on Friday there was an abrupt turnaround, with bonds generally rising.

(Continued on page 28)

NATIONAL CIRCULATION OF 85 P.C., METRO SAYS

Although many theatres have not been accepted by Metro on deals through this year's decision to play product exclusively in a number of large situations, Metro claims its circulation nationally runs to 85%. While under that percentage in certain spots, Loew's declares, in 17 territories the company's product is sold around 90 and 95%. As a result of starting to sell late this year, Metro was intentionally done, due to late delivery of product on the previous season (1931-32), business is still being written in many parts of the country.

According to Felix Peist, Metro's distribution head, circuit deals remain the same this year as last, except where theatres have been turned down through exclusive deals or been closed up by their operators. With Public, M-G has a franchise covering virtually every important situation touched by that chain.

In view of the complaints against the percentage demands of Metro on certain pictures, plus preferred playing time, the quoted 85% figure on Metro sales is very favorable. Metro also felt back on releases recently, but is now beginning to recover, with deliveries scheduled through to April 1 on a basis of a picture a week or more.

Yesterday's Prices

Sales.	High.	Low.	Last.	Chgs.
200 Col. Pict.	14 1/4	14 1/8	14 1/8	- 1/8
2,000 Cons. F.P.	11 1/4	11 1/8	11 1/8	- 1/8
3,000 East. K.	10 3/4	10 1/2	10 1/2	- 1/4
800 Fox	10 1/4	10 1/8	10 1/8	- 1/8
7,500 Loew's	14 1/4	14 1/8	14 1/8	- 1/8
4,500 Par-P.	14 1/4	14 1/8	14 1/8	- 1/8
100 Path	14 1/4	14 1/8	14 1/8	- 1/8
200 Do pf.	14 1/4	14 1/8	14 1/8	- 1/8
11,500 R.A.	14 1/4	14 1/8	14 1/8	- 1/8
400 RKO	14 1/4	14 1/8	14 1/8	- 1/8
2,000 W. B.	14 1/4	14 1/8	14 1/8	- 1/8
Bonds				
\$3,000 Keith	31 1/4	31 1/8	31 1/8	- 1/8
2,000 Loew's	31 1/4	31 1/8	31 1/8	- 1/8
9,000 Par-Pam.	31 1/4	31 1/8	31 1/8	- 1/8
3,000 W. B.	31 1/4	31 1/8	31 1/8	- 1/8
Curb				
100 Col. Pict.	8 1/4	8 1/8	8 1/8	- 1/8
100 Loew's	8 1/4	8 1/8	8 1/8	- 1/8
800 Tech.	2 1/4	2 1/8	2 1/8	- 1/8
100 Trans-L.	1 1/4	1 1/8	1 1/8	- 1/8

PIC'S 70% GROSS NEW RENTAL HI

Minneapolis, Feb. 27. These days of circuit disruption, changed policies and independent operation are permitting exchanges here to make some wonderful terms for themselves.

'Cavalcade,' as a road attraction, goes into the independent Lyceum on an arrangement whereby the picture takes 70% of the gross, an all-time record hereabouts. In the case of Public houses, the sharing terms have been 70/30, the other way around. 'Strange Interlude' having played the State here recently at such a split, the house retaining the long end.

Top price for 'Cavalcade' at the Lyceum will be \$1,100. The attraction goes into the State at regular 55c prices within 60 to 90 days after its Lyceum engagement. The Lyceum is a large theatre in the upper loop district and has been dark the better part of the last two years. Previously it played traveling Theatre Guild (legit) attractions.

'Kid From Spain' at the Orpheum this week drops down 40% of the gross.

McLean Par A. P.

Hollywood, Feb. 27. Four switches in assignments and associated personnel have been made by Paramount, with Mel Shauer getting an assistant's post with Al Kaufman and Robert Sparks, dropped two weeks ago, rejoining the studio as a member of the editorial board.

Douglas MacLean, who has done little for five years, gets an associate producer's post, while Joe Krugold, who has been assigned aside to Bayard Veiller.

U Peddling 'Counselor,' Paid 100G for Rice Play

Universal City, Feb. 27. Universal is trying to sell to one of the other companies 'Counselor-At-Law,' by Elmer Rice, on which it has already expended \$30,000 in story preparation. Screen rights are valued at \$10,000.

Studio intended the story for Paul Muni, but when this player protested against playing the part decision was reached to attempt to peddle the script.

Par's \$22,500 Legit Buy

Paramount has closed for the picture rights to 'One Sunday Afternoon,' current Broadway show, at a reported \$22,500. Piece was produced by new legit names and is a surprise hit.

William Morris agency handled the sale.

INDUSTRY NEEDS \$18,200,000 COIN

Loew's Reported First in Line for New 'Revenue Out of Sky'—Making of Industrial Subjects in Huge Boom—W. E. with Astoria Studio Ready for Mass Production

EMERGENCY MEASURE

Ban on screen advertising is definitely lifting. Emergency area and desperation of the theatre shape up as the partial reasons for this and other measures which would be frowned upon in normal times. Advertising means extra \$18,200,000 yearly pulled out of the sky for exhibitors, it is estimated.

Impetus in production of industrial subjects is also increasing with the let-down noted at the theatre gate. Today officially 25 producers are engaged in turning out chiefly industrial. Western Electric with the Paramount Astoria plant now has one of the largest studios in the world in which to foster film industrialism.

Loew's Leads Move

Even high officials of the industry now are inclined to look kindly on certain types of advertising. There is a market, it was declared Monday, following the report that the Loew circuit would introduce ad shorts at morning shows, for shorts that do not 'shout' advertising and which can be rated as entertaining.

This attitude is contradictory to that of even a year ago. Then, however, pressure was brought to bear upon the industry by American newspaper publishers.

The box office situation today is different. With slightly over 13,000 theatres under their control, the indie exhibitors dominate the theatre market. And, it is declared, if the indie sees an opportunity to collect any additional revenue by the running of a short subject in his program, then it is up to him to make the choice.

Now, it is also declared, the major industry never agreed as a unit to ban screen advertising. This is different from the impression a year ago.

The return of screen advertising will even be permanent, certain of the leaders believe, if the product projected is yet so exciting.

Aside from Western Electric, which holds itself up as acting chiefly as a mechanical intermediary producer, no plans of major producers are yet known which take in an industrial platform. Both Warners and Paramount, when advertising first became recognized as a money maker, established special ad shorts departments. Following the newspaper campaign, however, both companies folded up this activity.

Would Raze House to Save Taxes

Owners of Theatre Deem It Cheaper to Tear Down \$2,500,000 Structure

Bankruptcy Not Out for Agency Commissions

Hollywood, Feb. 27. Bankruptcy does not absolve a person from paying agency, employment fees. This was a ruling handed down by Municipal Court Judge Lucius P. Green in giving Selznick-Joyce a \$1,500 judgment against John Francis Dillon, director.

Latter claimed that he was immune from paying through bankruptcy. He also charged the agency used fraudulent means in inducing him to sign with them. Court held that the transaction above board and has been executed in an honorable and upright manner and awarded full commission to S. J. & J. Ralph Blum appeared as attorney for the agency.

Par's Theatre Rent Reduction Plan Is to Cut Landlord In on Percentage of Gross Instead

Office Space

Real estate being what it is, those tossed out of film jobs are setting themselves up in offices. Some use the office to try and do something. Others use the space to keep out of the wind.

Payoff on the office thing came when a former office boy took himself an office. He hasn't announced what for yet.

DISTRIBS ARM FOR BANK JAM

With bank holidays in Maryland, Louisiana and three cities in Ohio, and the possibility that other areas in Ohio and possibly one or two other spots may declare financial moratorium, distributors, benefited by their initial experience with Michigan, are set to carry on efforts to keep boxoffices open.

As long as none of the holiday periods are in excess of a week, the major sales and sees where it can keep its head up.

Maximum time in any state where the industry can sustain its flexible policy, as outlined here last week following a special session of distribution heads, is generally conceded to be 30 days. This, however, would not be true of the larger states, from which the heavier grosses are realized. As an instance, 50% of the entire U. S. gross is represented in New York, Pennsylvania, Illinois, California, Ohio.

Big companies are known not to be in any position currently where they may carry heavy credit lines, even in emergencies. Continuing such a policy in excess of a week would cause hardship. Over that time, it was conceded Monday, measures would have to be taken along 'radical lines.'

Turned Back To Orpheum

Palace, Milwaukee, has been turned back to Orpheum.

The house will start on a straight film policy about March 10th, under Nate Blumberg's supervision.

venting first became recognized as a money maker, established special ad shorts departments. Following the newspaper campaign, however, both companies folded up this activity.

Paramount-Public had been paying \$3,500 a week rent for the theatre and figured that it cost in excess of \$5,000 a week, including taxes, insurance, to keep the house dark.

Major objective of Paramount-Public in its reorganization will come in the reduction of rents, with a definite plan under way to place landlords all over the U. S. on a percentage basis for their share in lieu of a set lease figure. This will be undertaken in a wholesale manner by Public itself for such houses as are not affected by receiverships and by receivers for the others, it is indicated.

Percentage deals with a portion of the gross over a certain figure for landlord have been initiated for the New York and Brooklyn calling for a 50-50 split, but generally a plan differing from this will be initiated. It may be that the same arrangement on percentage will eventually be set for New York and Brooklyn if and when landlords are ready to agree.

Generally if stored for all parts of the country by Public and its receivers is one which would be more intricate than the 50-50 split proposed for N. Y. and Brooklyn.

Idea in mind is that Public and landlords should first agree on what is a fair rent for each individual theatre in line with gross averages and then the circuit possibilities today. Then Public would first take up its operating expenses, including all overhead excepting rent.

From there on an average of 70% of the gross to the landlord would figure until a fair rent is reached, when the percentage would be reversed with 70% of overage above that to circuit and 30% to landlord.

In this way the landlord has reasonable assurance of a fair rental so long as the theatre is operating, if it's going to be possible for the theatre to operate, with chance of 30% of gross additionally as velvet.

Both the circuit and the landlord would be amenable to a public whose support must be had if either is to survive. From the landlord's point of view, it is believed in Public's quarters, that with operating overheads greatly reduced in a future reorganization moves odds are in favor of getting a fair rental with an even chance for overage.

Comeback of the theatres and a higher level to prosperity is another possibility that would redound to the benefit of the landlord under the proposed plan.

Meanwhile, with rents in some theatres actually running between 40 and 50% of the gross right now, many landlords are not getting any rent at all. This is true of the Paramount, Brooklyn, among many other houses, large and small.

Radio May Buy 'Eagle' Despite Hays Ban on Its Satire of Govt.

Hollywood, Feb. 27. 'Spread Eagle,' flop legit play, banned as screen material by the Hays organization, is up for purchase by Radio.

Play took a rap at patriotism and was supposed to be a satire on the Government. As a play, audience took it with reverse English.

Loew's Quickie Confab

Arthur Loew is due back in New York today (28) after a quick trip to the Coast and back for studio conference.

Loew left last Wednesday (22) by plane.

Hollywood, Feb. 27. Arthur Loew arrived here Friday from New York, coming by plane. Visit due to a desire to confer on future productions at Metro.

He will fly back tomorrow (Tues.)

With Downtown L. A. to itself State's 'Kid Nifty' at \$18,200; Stanwyck, 23G's in 2 WB Houses

Los Angeles, Feb. 27. With the Paramount dark until Thursday (3), when it becomes another week in the same line of show inaugurated at the old Roxy, in New York, Loew's State and the Downtown had the downtown field all to themselves. From Spain, which was a 'dud' at the Warner Western where the \$150 scale prevailed, opened with a bang in the low tariff and it is destined to hit around \$18,000, big under the present tariff charged.

'Cavalade' folded Sunday at the Chinese in its seventh week, drawing around \$16,500 for its last six days. House responds about Mar. 10 with 'King Kong' at a 50c reduction to \$1.10.

Estimates for This Week
Chinese (Fox) (2,023; 55-1165) 'Cavalade' (Fox) and stage show (7th-final week). Pulled out to a healthy finish, getting through \$15,500 for the final 10 days of the run.
Downtown (WB) (1,800; 28-70) 'Ladies Talk About' (WB) and vaude. This Stanwyck not so hot but house will hit the \$13,000 mark with much credit for draw here given to the vaude. Last week 'King's Vacation' (WB) very good at \$12,000.

Midland (WB) (2,768; 25-65) 'Ladies Talk About' (WB) and vaude. To get \$10,000, good. Last week 'King's Vacation' (WB) very good at \$10,000.
Los Angeles (Wm. Fox) (2,800; 1st stage) 'Speed Demon' (Col) and 'Secrets of Wu Shi' (Invine). The 15c gate here sure gets them, with house showing nice profit at \$15,500 this week. Last week 'Self Defense' (Mono) and 'Midnight' (MG) (Mayfair) very good at \$16,100.

Pantages (Fox) (2,700; 25-40) 'Ladies Talk About' (WB) and vaude. For final week of its F-WC career house will hit around \$9,000. Last week 'King's Vacation' (WB) and 'Goldie Along' (RKO) came home with lots of red at \$3,800.

State (Loew-Fox) (2,024; 25-40) 'Kid From Spain' (UA). Grinding in a heap of cash counter weeks. Last stage aid at \$18,200, but that will result in an excellent \$18,200. Last week 'Secrets of Mme. Blanche' (MG) and 'Kid from Spain' (UA) did a very good \$15,200.

**Mae West Outdaring
Ed Wynn Twice Over
In B'klyn as on B'way**

Brooklyn, Feb. 27. Everything hoty-toty around the Edwidge and Mae West. Paramount breaking attendance records with Mae West who is leading stiff competition a pretty race.

Estimates for This Week
Paramount (4,200; 25-35-55-75-85) 'She Done Him Wrong' (Par) and its star, Mae West, are holding their own in the big house in New York, ace publicity and exploitation, attraction start well. Last week attendance at \$18,200. Should do a very well \$22,000. Last week day down with 'Crime of Century' (MG) and tab on stage hitting a poor \$25,500.

Fox (4,000; 25-35-55 and tooth-ache) 'Ladies Talk About' (WB) and vaude. Slowed down with inability even at low prices to attract or divert trade from strong opposition. Will not exceed \$10,000 on week. Last week 'Vampire Bat' (Mid) and vaude, first week of new policy ok at \$12,500. Albee (3 50-60) 25-35-55-75-85 'Great Jasper' (RKO) and vaude. Going fairly and should get \$18,000, mild. Last week 'Topaze' (RKO) did not hold up, ending with disappointing \$21,200.

Metropolitan (3,500; 25-35-65-75) 'Ladies Talk Too Much' (WB) and 'Ed Wynn on stage'. No so good and he will get only \$27,000 on week. Last week 'What No Beer' and Milton (24-25-35-40) 25-35-55-75-85 'Wax Museum' (WB). Should get \$20,000, good. Last week 'Hard to Handle' (WB) ok \$12,900.

Portland's Biz So Good Several Holding Over

Portland, Ore., Feb. 27. Four pictures closed in the burg. 'Sign of the Cross' held for nine days at the Fox-Broadway and got top gross for several months; 'King's Vacation' at the Fox-Broadway got results; Mae West holds a second week and 'State Fair' at the Broadway is holding over for two weeks.

'So This is Africa' is also growing no more at the Orpheum b.o. Comedy picture hits the spot in these times and looks in line for a strong week.

Great disappointment was road-showing of 'Cavalade' (Fox) at the Fox-Rialto, \$140 top. Figure the high admission price has hurt it, as an alibi supported by the odd fact that receipts were practically even every night; picture held two weeks to steady biz. Picture registered big and now in line to click at top prices.

'She Done Him Wrong' at the Fox-Liberty is holding over.

Estimates for This Week
Broadway (Fox-Parker) (2,000; 25-35) 'State Fair' (Fox) and vaude. Getting nicely and excellent \$2,500 means a holdover. Last week 'Sign of the Cross' (Fox) held for nine days and did \$10,300, big.

Orpheum (RKO) (2,000; 25-35) 'So This is Africa' (Fox) and vaude. Last week 'Sign of the Cross' (Fox) held for nine days and did \$10,300, big.

United Artists (Fox-Parker) 'Secrets of Madame Blanche' (MG). Getting fairly strong, likely average \$3,000. Last week 'Hallelujah in a Bum' (UA) proved disappointing.

Oriental (Hamrick) (2,000; 25-35) 'Mystery in Wax Museum' (WB) and vaude. Last week 'King's Vacation' (WB) got big results for this house at \$6,000.

State (Loew-Fox) (2,000; 25-40) 'Kid From Spain' (UA) and vaude. Last week 'Secrets of Mme. Blanche' (MG) and 'Kid from Spain' (UA) did a very good \$15,200.

MONTREAL PRETTY FAIR ARLISS, 10G; CAP, 11G

Montreal, Feb. 27. Currently, outside hockey, there's nothing with the French. 'King's Vacation' resumed at His Majesty's. Liable to make for good grosses.

'Ladies Talk About' (WB) and vaude. 'King's Vacation' isn't going to be any smash; \$10,000 at best, only fair. 'Ladies Talk About' (WB) and vaude. 'King's Vacation' isn't going to be any smash; \$10,000 at best, only fair.

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Tacoma's Okay

Tacoma, Feb. 27. Three local indie houses getting along. 'Animal Kingdom' kept up its nice record for first four days of the week at the Music Box, gathering in \$2,800. Roxy also steady, with Blue Mouse so-so.

Estimates for This Week
Musie Box (Hamrick) (1,400; 25-35) 'She Done Him Wrong' (Par) and vaude. Last week 'Animal Kingdom' (RKO) and 'Blue Mouse' (WB) held for nine days and did \$4,000, oke. Last week 'Animal Kingdom' (RKO) and 'Blue Mouse' (WB) held for nine days and did \$4,000, oke.

Roxey (J-von B) (1,300; 15-20-35) 'She Done Him Wrong' (Par) and vaude. Last week 'Animal Kingdom' (RKO) and 'Blue Mouse' (WB) held for nine days and did \$4,000, oke.

Blue Mouse (Hamrick) (650; 15-20-35) 'She Done Him Wrong' (Par) and vaude. Last week 'Animal Kingdom' (RKO) and 'Blue Mouse' (WB) held for nine days and did \$4,000, oke.

State (Loew-Fox) (2,000; 25-40) 'Kid From Spain' (UA) and vaude. Last week 'Secrets of Mme. Blanche' (MG) and 'Kid from Spain' (UA) did a very good \$15,200.

Estimates for This Week
Broadway (Fox-Parker) (2,000; 25-35) 'State Fair' (Fox) and vaude. Getting nicely and excellent \$2,500 means a holdover. Last week 'Sign of the Cross' (Fox) held for nine days and did \$10,300, big.

Orpheum (RKO) (2,000; 25-35) 'So This is Africa' (Fox) and vaude. Last week 'Sign of the Cross' (Fox) held for nine days and did \$10,300, big.

United Artists (Fox-Parker) 'Secrets of Madame Blanche' (MG). Getting fairly strong, likely average \$3,000. Last week 'Hallelujah in a Bum' (UA) proved disappointing.

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State (Loew-Fox) (2,000; 25-40) 'Kid From Spain' (UA) and vaude. Last week 'Secrets of Mme. Blanche' (MG) and 'Kid from Spain' (UA) did a very good \$15,200.

Boston Believes Tide Has Turned Biz's That Nice

Boston, Feb. 27. All along the line business boomed last week, this house and day. Grosses stepped upward, in several instances ahead of expectations. Midweek, usually lullish, saw sellouts, with queues in front of all the houses.

'Ladies Talk About' (WB) and vaude. 'King's Vacation' isn't going to be any smash; \$10,000 at best, only fair. 'Ladies Talk About' (WB) and vaude. 'King's Vacation' isn't going to be any smash; \$10,000 at best, only fair.

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Philly's Film Rialto Passive

Philadelphia, Feb. 27. Nothing unusual indicated for this week's crop of films. In fact, it looks like lean pickings for most of the downtown houses. Notices on 'Blanche' and 'The Secret of Madame Blanche' at the Stanley were lukewarm at best, and Friday and Saturday attendance was not encouraging. But he lucky to better \$11,000 and to last a full week.

Estimates for This Week
Lincoln (Nep, Feb. 27)
Biz ought to come out of it this week and the indications are that it will.

However, whether Mae West is going to show anything in this section of the midwest remains to be seen. The town has been warned that she is coming in 'She Done Him Wrong' for a couple of weeks now, which should give the pic the start.

'Ladies Talk About' (WB) and vaude. 'King's Vacation' isn't going to be any smash; \$10,000 at best, only fair. 'Ladies Talk About' (WB) and vaude. 'King's Vacation' isn't going to be any smash; \$10,000 at best, only fair.

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'42d St. K. C. Bally Eclipsed the Town Bat Biz's Generally Good

Kansas City, Feb. 27. '42d Street' opened at the New-Midland with a bang, and was the guests of the Warner Bros. General Electric special train making the attraction.

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Minneapolis Very Hey-Hey

Pre-Drepp Temp with 'State Fair,' \$15,000, 'Kid Spain,' \$13,000, Setting Fast Pace

With such attractions as 'State Fair' and 'Kid From Spain' in the loop and with a return of normal weather, it's like old pre-depression again. Turnouts are clicking merrily once more and everybody's happy. Leave it to outstanding pictures to make people forget hard times, banking crises and tobogganing stocks and bonds.

It's a battle royal between 'State Fair' and 'Kid From Spain' for the former, at the State, has quite an edge, getting off to the better start. But 'Kid' also is doing a lot of hot-office goading on its own account for the Orpheum and that house, playing the picture on percentage agreement, with the film coping a heavy 35% of the gross, will finish the week with plenty of velvet from greedy indicators. It's been a long time since the loop held two such strong magnets and the picture should cop a nifty \$28,000 between 'em, quite a sum here these days.

Both pictures have enjoyed the benefit of excellent advertising and exploitation. The State is opening at 10 a.m. daily, an hour earlier than usual, and the picture is being advertised in the local papers and newspaper ads have played up that this is deemed advisable because of the picture's popularity. By 'State Fair' elsewhere, attention being called that the picture played four big New York houses in succession. The State is opening at 10 a.m. daily, an hour earlier than usual, and the picture is being advertised in the local papers and newspaper ads have played up that this is deemed advisable because of the picture's popularity.

Incidentally, 'Topaze' finished much stronger than expected at the Orpheum last week, the first of a series of straight film pictures. Instead of the \$4,500 indicated at the outset, the house wound up with \$10,000. This was a new high for the \$500 under the former vaudeville policy and gave the Orpheum its first profit in a long time. The picture is being played to another swell profit this week, despite the picture's unusually liberal sharing terms.

With such stiff opposition at the State and Orpheum, the other loop houses are finding it hard to attract attention. Yet 'Hard to Handle' is doing nicely for the Century; Cagney is quite a card hereabouts. One of the Century's new pictures, 'Lyric' also is getting by satisfactorily.

Estimates for This Week
State (Publix) (2,200; 55)—'State Fair' (Fox). Array of cast members, including a number of big names, appeal along the trick here. Critics gave it top rating and pleased customers are continuing to flock. Fine exploitation. Will be third big week in row for this theatre, 'Strange Interlude' and 'Kid from Spain' two previous attractions, having turned in hefty profits. Looks like very big \$15,000. Last week 'Sign of Cross' (RKO), \$17,000, big.

Orpheum (RKO) (2,890; 35-50)—'Kid from Spain' (UA). Second week of straight film play. The picture is being played to another swell profit this week, despite the picture's unusually liberal sharing terms.

Century (Publix) (\$1,600; 40)—'Hard to Handle' (WB). Cagney's picture is doing nicely for the Century; Cagney is quite a card hereabouts. One of the Century's new pictures, 'Lyric' also is getting by satisfactorily.

Uptown (Publix) (1,200; 40)—'Tomb Raider' (Fox). Second week of straight film play. The picture is being played to another swell profit this week, despite the picture's unusually liberal sharing terms.

Uptown (Publix) (900; 25)—'Ain't Mal' (U). Undercover Man (Par) and Robbers Roost (Fox), first two loop second runs and latter first run, \$300, fair.

'State Fair' About

Doubles Previous

Wk's Gross in Cincy

Cincinnati, Feb. 27.

'State Fair' is the ace draw currently on the silver sheet midway here, with other pictures doing its bit to be complained of. 'Cavalcade' is pulling like one in its second week, although start was below expectations. Weekend favored by chilly weather.

Estimates for This Week
Albee (RKO) (3,300; 35-65)—'Topaze' (RKO) and vaude topped by 'Topaze' indicators. It's been a long time since the loop held two such strong magnets and the picture should cop a nifty \$28,000 between 'em, quite a sum here these days.

Palace (RKO) (2,000; 55-85-110)—'State Fair' (Fox). Rogers-Gaynor and other stars have a ring and the title and story are added lure for past and present rural folk to whom pictures mean a holiday. Gate should hit \$18,000, big. Last week 'Hallelujah, I'm a Bum' (UA) \$8,900, mild.

Capitol (RKO) (2,000; 55-85-110)—'Kid from Spain' (UA). Second week, relatively better than \$10,000 on first seven days. House, redactions Friday (March 3). Gate should hit \$18,000, big. Last week 'Hallelujah, I'm a Bum' (UA) \$8,900, mild.

Keith's (Libson) (1,500; 25-40)—'Blonde Johnson' (FN) and a Jack Pearl short subject. The 'Vas You Dere, Sharlie?' radiates as the big local advertising, even better than Blondell and the feature title. Getting \$5,500, average. Last week 'Myra Samuels' (WB) \$7,400, a wham.

Lyric (RKO) (1,285; 35-55)—'Dangerously Yours' (Fox). Baxter and Jordan large types, running in mystery customers tripping along at \$6,000 gait, fair. Last week 'Son-Dagmar' (MG) \$6,100.

Frank's (RKO) (1,025; 15-30)—'Race in the Sky' (RKO) and 'Lucky Devils' (RKO). Split week, \$2,400, under normal. Last week 'Air Hostess' (Col) and 'Kid from Spain', the latter a second run, \$3,200, good.

Family (RKO) (1,000; 15-25)—'Strange People' (1st Div) and 'Invisible Machine' (2nd). Split week, \$1,900, mild. Last week 'Smoke Lightning' (Fox) and 'Secret of Wu Shin' (1st Div), \$2,200, ok.

Strand (1,160; 15-25)—'West of the Moon' (1st Div) and 'Bachelor Mother' (2nd). Split week, \$1,400, under normal. Last week 'Shook Angel' and 'Fetal Code' \$1,100, good.

Ufa (400; 30-40)—'Louise, Queen of Prussia' (German). Normal \$900 wooden-shoe trade. Last week 'Rondy' (German) ditto.

Buffalo Apathetic,

'Big Drive,' \$7,000, Best

Buffalo, Feb. 27.
The weather is okay out here, but even that's little help to theatre business. Even Mae West, a draw nearly everywhere else, means nothing here.

By comparison, 'Big Drive' at Citi Lakes is best in town at \$7,000.

Estimates for This Week
Buffalo (Shea) (3,400; 30-40-55)—'She Done Him Wrong' (Par) and 'The Kid from Spain' (UA). Split week, \$1,400, no heat. Last week 'Sign of Cross' (RKO) got \$17,000, very nice.

Great Lakes (Shea) (3,400; 25-40)—'Big Drive' (FD). Will get around \$7,000, no heat. Last week 'Sign of Cross' (RKO) got \$17,000, very nice.

Hipp (Shea) (2,400; 25)—'The Kid from Spain' (UA). Split week, \$1,400, no heat. Last week 'Sign of Cross' (RKO) got \$17,000, very nice.

Uptown (Publix) (1,200; 40)—'Tomb Raider' (Fox). Second week of straight film play. The picture is being played to another swell profit this week, despite the picture's unusually liberal sharing terms.

Uptown (Publix) (900; 25)—'Ain't Mal' (U). Undercover Man (Par) and Robbers Roost (Fox), first two loop second runs and latter first run, \$300, fair.

N. H. Prefers to Wait

For 'Cav' at Pop Scale

New Haven, Feb. 27.
Stormy week-end grummed works for everybody but may recover last half.

Reception given 'Cavalcade' road show last week indicates fans are willing to wait for regular showing later at pop price. At \$1.10 top, did less business than competitive houses at lower scale. Cash noticeably tight with only real response coming from upstairs.

Dance marathon, now in third month, still a thorn in side of film houses. Picking up slightly with customers the pix spots could use.

Estimates for This Week
Paramount (Publix) (2,248; 35-60)—'Woman Accused' (Par) and 'Rogers-Gaynor' (Allied). Failing to draw \$5,000 is newer. Last week 'She Done Him Wrong' (Par) and 'Luxury Liner' (Par) topped recent weeks at net \$9,900.

Palace (RKO) (3,040; 35-50)—'Palace' (RKO) and 'So This is Africa' (Col). Headed for a nice \$7,000. Last week 'Child of Man' (RKO) and 'The Kid from Spain' (UA) topped recent weeks at net \$9,900.

Capitol (RKO) (2,000; 55-85-110)—'Kid from Spain' (UA). Second week, relatively better than \$10,000 on first seven days. House, redactions Friday (March 3). Gate should hit \$18,000, big. Last week 'Hallelujah, I'm a Bum' (UA) \$8,900, mild.

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Family (RKO) (1,000; 15-25)—'Strange People' (1st Div) and 'Invisible Machine' (2nd). Split week, \$1,900, mild. Last week 'Smoke Lightning' (Fox) and 'Secret of Wu Shin' (1st Div), \$2,200, ok.

Strand (1,160; 15-25)—'West of the Moon' (1st Div) and 'Bachelor Mother' (2nd). Split week, \$1,400, under normal. Last week 'Shook Angel' and 'Fetal Code' \$1,100, good.

Ufa (400; 30-40)—'Louise, Queen of Prussia' (German). Normal \$900 wooden-shoe trade. Last week 'Rondy' (German) ditto.

Uptown (Publix) (1,200; 40)—'Tomb Raider' (Fox). Second week of straight film play. The picture is being played to another swell profit this week, despite the picture's unusually liberal sharing terms.

Uptown (Publix) (900; 25)—'Ain't Mal' (U). Undercover Man (Par) and Robbers Roost (Fox), first two loop second runs and latter first run, \$300, fair.

B'way in Something of a Big Lull;

3 British Films, Swanson, 'Rome Express' the Best of 'Em; Par, \$76

With no laugh ticket with it, down to gross alley in New York, it must stir this week. The alibis of the showmen remain the same, including the weather, which brought an all-day rain Saturday and nicked chances considerably there.

Of the Broadway showstoppers the Capitol was getting the bets on business, with its 'Show Boat' concession, and Barbara Stanwyck in 'Ladies They Talk About' a Warner booking, but the odds were all wrong. House will be fortunate to do \$40,000, disappointing.

'Show Boat' is coasting the Cap \$12,500 and contains in lineup, among others, Helen Morgan and Jules Biedose from original cast. Recently the Capitol has had what looked like some strong drawing cards, but business for some reason or other has been shying away from the house. Last week, on holdover of Ed Wynn's 'Laugh Parade' and the gross sunk to under \$40,000. The first week's take was \$53,100.

Palace, with Mae West and her 'She Done Him Wrong' at Paramount, figured importantly the past two weeks. It took \$15,000 on first week and \$63,000 on second week of eight days. Miss West improved in 'Brooklyn' and her flicker back to Friday for a repeat date at the N. Y. Par. Miss West is current in 'Brooklyn' and is heading for a tremendous \$52,000 week.

The 'Diamond Lil' girl is taking nice \$15,000 in New York. The 'Brooklyn' for herself, getting a split over \$55,000 in N. Y. and over \$42,000 across the East river. Her set sales are \$2,000.

This week the N. Y. Par isn't in such good shape with 'King of the Kings' on screen. Earl Carroll's 'Varieties' is \$23,000 on stage; looks only around \$37,000, poor.

Over in Radio City, the Music Box is doing well. The picture is 'Our Better', with Constance Bennett and 'Brooklyn'.

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moniker. Last week the Hall got \$91,800. The RC houses, RKO, RKO, will also beat the previous week's take of \$30,000 with 'Rome Express' British make, expected to get \$35,000. This business, however, is not so good.

The contentedly will be in the black mildly at \$21,000 on 'Man Who Won', also a British film, while the State also appears probable for \$29,000 and a profit from 'Blonde Johnson'. Picture opened Saturday (28), not the usual chance to get \$35,000. This business, however, is not so good.

On Thursday (2), when RKO got its tenancy of the Mayfair, 'Dangerously Yours' will be showing a small gross on week of only \$10,000. The picture, however, will try to rent the house to another tenant. Failing that, he will operate it himself, with 'Sailor Be Good'.

An indie on first run, with \$6,000 is very poor, while Winter Garden will do \$10,000. The picture, however, will try to rent the house to another tenant. Failing that, he will operate it himself, with 'Sailor Be Good'.

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Beaucoup Good Trade in Chi Is Both News and Novelty: 'State Fair,' 20G; '42d St.' 36G; 'Jones,' 22G's

Chicago, Feb. 27.
It looks like Chicago has some bright tidings to report. Good business prevails in several lobbies this week. And that's both news and novelty.

'State Fair' at the Oriental, '42d Street' at the Chicago, and 'Sign of the Cross' at the United Artists dominate the situation, but 'Cavalcade,' reserved-seating it at the Erlanger, also pressing for attention. The Palace, too, is whisking along briskly with its combination of screen and the only vaudeville in town.

Estimates for This Week
Apollo (UBO) (1,500; 50-110)—'Rasputin' (MG). Three Barrymores probably a curiosity bringer, outer. Business modest but better than expected. Matinee weak but nights fair. Has practically doubled \$150 duets in days of \$110 top.

Chicago (B&K) (3,940; 35-55-75)—'42nd Street' (WB) and stage show. Ought to do nice \$36,000 or so. Last week 'Woman Accused' (Par) plus Mary Gordon cost \$37,400. Erlanger (UBO) (1,810; 55-115)—'Macvalade' (Fox) (2d week). Will top \$11,000 for second week, a pick-up. Attraction has extended deal with house for at least one extra week beyond original four-week booking. Word-of-mouth generally favorably.

Chicago (B&K) (2,284; 35-55)—'Ladies They Talk About' (WB). House in bad slump and getting the same type of picture from Roosevelt with mongrel policy. Barbara Stanwyck flapper stuff might be expected to mean \$6,500 or more. Last week 'Parachute Jumper' (WB) landed with \$6,800.

Oriental (B&K) (3,200; 35-55-75)—'State Fair' (WB). Strongly and will probably be around \$20,000 for first week. That's splendid these days. It suggests a three-week stay. Final week of '20,000 Years in Sing Sing' (WB) garnered \$7,700, poor.

Palace (B&K) (3,400; 40-65-85)—'Private Jones' (U) and stage show. House has had a spurt again after a couple of pretty lulls. It's \$25,000 or \$24,000 currently, although picture can't compare with last week's 'Topaze' (RKO) that earned much enthusiasm and \$22,500.

United Artists (B&K) (1,700; 75-115)—'Sign of the Cross' (Par). After \$1.65 glitter of last week, it's back here to the promise of \$13,000, one of finest grosses house has had this season. Expected to stay three weeks.

COLUMBUS VERY SHOW MINDED; WIRES, 10G

Columbus, Feb. 27.
City is becoming show conscious again. Spurt began last week after several not so forte. Auto show in the past stanza drew heavily and aided theatres by bringing the folks downtown section nights. This week show biz is on its own merits but set for nice returns all around. Feature of the week is the advertising of several of the houses.

Palace (RKO) (3,074; 35-55-75)—'Topaze' (RKO). Better than good and should do nice \$7,000. Last week 'Half Naked Truth' (RKO) did \$7,200.

Ohio (Loew-UFA) (3,000; 25-40)—'Clear All Wires' (MG). Will hit fifty heavy \$10,000-\$11,000 with half break. Last week 'Madame Blanche' (MG) just managed to top \$7,600.

Broadway (Loew-UFA) (2,500; 25-40)—'Billboard Daily Scandal' (Par). Has every appearance of being just average in value; \$7,000 about right. Last week 'You're Ours' (Par) garnered good \$7,400.

Grand (Netherlands) (1,100; 25-40)—'Empire Entrance' (RKO). Strong enough pull to hit good \$4,500. Last week 'You're Ours' (Par) did \$4,200. Majestic (RKO) (1,100; 20-35)—'Penguin Pool Murder' (RKO). This type film favorite at this house and should hit nice \$2,800. Last week 'Sign of the Cross' (Par), second week, at pop prices did mighty nice \$3,000.

B'ham Doesn't Know Mae West, But \$8,500 Is Oke

Birmingham, Feb. 27.
It looks like another Alabama week with 'She Done Him Wrong' and 'You Said Mouthful' as double bill and 'Topaze' coming in second. Warm weather and plenty of rain not helping situation much.

Last week 'State Fair' pulled a surprise and got more than \$11,000. **Estimates for This Week**
Alabama (Wilby) (2,800; 25-35-40)—'She Done Him Wrong' (Par) and 'You Said Mouthful' (WB). Macvalade isn't so very well known but grossing nicely just the same; \$8,500. Last week 'State Fair' (WB) landed a swell \$11,000.

Ritz (RKO) (2,000; 25-35-40)—'Topaze' (RKO). Barrymore only help; \$3,500. Last week 'Nagana' (U) and 'Sailor Be Good' (RKO) so-so \$2,900.

Strand (Wilby) (500; 25)—'Second Hand' (U) and 'Fretful' (RKO). Last week 'What No Beer' (MG), nice \$2,200.

Empire (ETAC) (1,100; 25-35)—'The Circus' (WB). Wonderful of anything big; \$2,000. Last week 'One Way Passage' (WB), around \$1,500.

Galax (Wilby) (500; 15-20)—'Her Mad Night' (Mayfair), and 'Whistling in the Dark' (MG), split. Antip, a weak one, and that's all. \$900. Last week 'Jungle Bride' (Mono), and 'Heart Punch' (Mayfair), \$800.

Weather Favors Seattle, But Film Fare's No Help

Seattle, Feb. 27.
Spry weather is favorable to b.o. New overhead costs make the situation better than would be the case if drastic cuts had not been made here and there. Lower price scale is also a factor in keeping the twenty grand b.o. merely a matter of history. When its half that now, biz is deemed sorry.

'Cavalcade,' the main talk picture, roadshowed, is the main talk picture in town. Advance sale good. Opened Friday, set for in for week; then 'Rasputin' and a weak one. 'Topaze' is new manager here, with Eddie Coker scouting around for bookings, more active scene being in prospect for this legit spot. Rumors of stock, too, and of the right type, or nil.

Fifth Ave. again double bills, holding over 'Cross' and sliding slightly. Paramount has been getting the word for a few weeks; coming along. This week the management and publicity department are trying to get some take for the picture. Kate Smith's 'Hello, Everybody,' selling Radio Revue for 1933, including shorts of Crosby, Burns and Allen, and a weak one. 'Topaze' has these names equally, with 'Hello Everybody' in lower case type. But not a word out, the \$4,500 pace being very blah.

The Hamrick and Jensen-Over Herberg houses are grinding away at steady clip, but most of the other spots are uncertainties.

'Cross' holding over at the Fifth Avenue for all-time high of \$2,500; this certainly isn't a two-week town.

Estimates for This Week
Paramount (FWC) (3,100; 25-40)—'Hello, Everybody' (Par). Being sold as part of 'Revue of Radio, 1933.' Expected \$4,500 is brutal, the apparatus did for last week. Last week 'She Done Him Wrong' (Par) okay; nice crowds and they liked Mae West, too, \$8,000.

Fifth Ave. (PNW) (2,300; 25-40)—'Sign of the Cross' (Par) (2d wk) and 'Luxury' (Par). The latter given some play in papers, along with the holdover of 'Cross,' but latter again proves this is a one-week town; \$2,500. Last week 'Topaze' with 55c top, 'Sign of the Cross' (Par), fair, not much hankering for Biblical stories, it seems, especially among the younger generation, \$2,900.

Litton (Loew-UFA) (2,000; 25-40)—'10-15-25' (Fleming). Gums (U). Backed with oke shorts, all well exploited, \$3,500. Last week 'The Circus' (WB) (Col); got nice money, \$4,800.

Blue Mouse (Hamrick) (1,000; 25-35)—'The Circus' (WB). Ruth Donnelly getting the play. Letter so pedaled, as considered no card here. Added attraction, 20 people stage show from 2212 street, in Mardi Gras, 8-piece band, etc., helping for \$3,600, good. Last week

L'ville Fare Fair

Louisville, Feb. 27.
'Sign of the Cross' tickled Mgr. Flynn Stubblefield pink last week business justified its being held a second at the Strand.

Walter Hampden is presenting 'Macbeth' and 'Capitol' at the Memorial Auditorium Thursday. Advance sale for both indicates nice attendance.

Parade is always an event well supported here. Sales for his Friday concert are heavy.

Nadia, burlesque least, continues for third week at Gayety. Visited U. of L. Playhouse and professed keen interest in work. Booked Boyd Martin, director, and C-J drummer. All legs combined no help to the pix houses.

Estimates for This Week
Loew's (3,400; 25-35-50)—'Clear All Wires' (MG). Mild at \$6,000. Last week 'Madame Blanche' (MG) \$4,500, poor.

Rialto (Fourth Ave.) (2,700; 25-35-50)—'Woman Accused' (RKO). Went to drive at RKO vaudeville. OK at \$8,000. Last week 'Hard to Handle' (WB) and vaude, \$7,000.

Strand (2,000; 25-35-50)—'Sign of the Cross' (Par). Held for second week to mild \$3,000. Last week 'Sign of the Cross' did a corking \$4,000.

Brown (2,000; 25-35-40)—'No Other Woman' (RKO). Weak with field over last week's pitiful. As most of the week's picture, \$2,500. Last week 'Smokes Lightning' (Fox), \$2,200.

'STATE FAIR,' 3d W.K., CAPPLS, A RECORD

Indianapolis, Feb. 27.
For the first time in history this spot has a film, 'State Fair,' being held over a third week, and his last week's picture is growing spectacular. The Apollo, a 1,100-seat, is doing dramatic biz with 'State Fair.'

Likewise, 'Sign of the Cross' reached such grosses at the Indiana week of Feb. 13 that the Circle of the Cross company operating the Indiana, is looking it in for a return engagement. Circle is bumping up this little help out.

Indiana this week has 20,000 years and should do well.

Circle at the Lyric, scene of many struggles in the picture, 'Broadway Bad' and the closing week of the Raynor Lehr unit should pack in good business here since the first of the year, replacing five acts of RKO vaude.

After his feat, the WL Barn Dance unit will come in one week.

'Clear All Wires' at the Palace is doing swell. Tracy has climbed well in this column.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-40)—'State Fair' (Fox). In its third week, something of a sensation locally. Last week \$4,000. Last week \$5,000, and previous week about \$4,700. Ade carried through-out the week, and the picture, 'Topaze' just went to waste.

Circle (Circle) (2,600; 25-35)—'Sign of the Cross' (Par). Replay from Indiana; had about \$4,500. Last week 'Wax Museum' (FN) did good biz at \$4,000.

Indiana (Circle) (3,300; 25-40)—'20,000 Years' (WB). Will get around \$14,000, good. Last week 'King's Vacation' (WB) crossed around \$7,500. Pat. Waller (WB) crossed around \$7,500.

Loew's Palace (Loew) (2,800; 25-40)—'Clear All Wires' (MG). Good for \$4,000. Last week \$4,000. 'Tracy' has returned to work, replacing M. Farrar, relief man. 'What! No Macbeth?' (WB) sooting to his flu feelings at \$3,000.

Lyric (Fourth Ave.) (2,600; 25-40)—'Broadway Bad' (Fox), Lehr unit and three RKO acts on the stage. Oke for \$7,000. Last week same stage outfit and 'Smokes Lightning' (Fox) got around \$7,500.

Weather and Stage Opposish Combined Damp on Prov. Biz

Providence, Feb. 27.
Weather put a damper to things generally over the week-end, and most spots took it on the chin. Life is a prospect of a recovery later in the week as the picture product for the most is weak, and in no position to overcome the swell stage fare in town.

'Cavalcade,' road-showing at the legit house, Carlton, has the field all to itself, and judging by first few days response this Fox picture will be in the lead by a substantial margin.

Among the list of live entertainment is the new dramatic stock at the Modern, which only recently went to drive at RKO vaudeville try at burlesque. Local chain theatre men are backing the new stock venture, and apparently giving the support of the papers. Top price is 50c.

The city's three combo houses, Fox, RKO, and the Metropolitan, are plugging classy vaude, and depend upon the variety portion of the stock to bring in the hum.

Indications are that Fay's will recover from last week's setback, and be just behind the Carlton, which is suffering from internal troubles, and things are not so rosy, even though management has changed policy to two vaudeville and spotted some nice vaudeville.

Grosses seem to be pretty well distributed between the houses. Picture product at these spots seems to have no particular appeal for the fans, and the going is just so-so.

This week sees the second run house, Capitol, trying out stage attractions, but the picture from the downtown section. Also there are a couple of nabe houses that have added five acts of vaudeville to their bill program to build things up, and the bait apparently is working.

On top of all this the last week saw two honky-tonk establishments in the downtown district, something that Providence has never had. Judging by the looks of things these two places are getting the pennies, and the whole situation is giving plenty of grief to the picture spots.

Estimates for This Week
RKO Albee (2,300; 15-65)—'Topaze' (RKO) and 'Rasputin' (WB). Samuels heading nice variety bill. There's no denying that the attraction here for the picture is the entertainment, even though John Barrymore is having nice things said about his work this week. Will surely cross the line at \$7,000.

'Cavalcade' (Fox). Hailed by the press as the biggest cinema attraction since sound. Had the advantage of new opening and even though handicapped by terrific snow over the weekend, should be able to show it.

Shayne (1,600; 15-55)—'Blondie Johnson' (WB) and vaude. Good all-around show, and getting the lions, mainly baby vaudeville, which is stronger than usual. Present indications are that house will do well.

'Office 13' (Allied) suffered from strong picture product, and \$6,000 would be a good week.

Loew's State (3,700; 10-25)—'Clear All Wires' (MG). New price scale has built up fine kiddie trade, anytime at 15c, but it is driving the grownups away who find it hard to enjoy pictures with kids all over the line.

Indica (Circle) (2,700; 15-55)—'What! No Beer?' (MG) was on the last week of \$7,500. Last week 'Majestic' (UFA) (2,200; 15-55)—'King's Vacation' (WB) and 'Woman in the Moon' (WB) crossed around \$7,000, but being handicapped by British-made film. Ordinarily Arliss has been in the house, and the circumstances against it, house will be lucky if it will get \$6,000.

Last week 'The Circus' (WB) and 'Rider' (RKO). Bill fairly good but not strong enough to stir things up. May go \$7,000, but no more; so-so.

Last week 'The Circus' (WB) was the biggest ticket in town at \$9,800, and the highest gross house has seen in Providence.

RKO Victory (1,600; 10-25)—'Air Hostess' (Col) and McKenna of the 'Movie' (WB). Mild oke and looks like a good \$3,000. Last week 'Action' (Col) and 'No Other Woman' (Col) oke at \$2,200.

'Branch of Promise' (Mono) and seven acts of vaudeville. Switch in the picture product. This one not likely to do over \$1,500, as union troubles are no help to theatre. Last week 'Wild Party' (Par) was off at \$2,500, with house not

Mad. B.O.'s Accept Checks in Bank Siesta; Biz at NSB

Baltimore, Feb. 27.
Joining the fashionable parade of the hour, the sovereign State of Maryland—the Free State—called a three-day legal holiday to give the banking situation, which had been running ahead for about a week, to clear. In the week preceding the declaration of holiday some \$6,000,000 was withdrawn from the local banks by panicky depositors, and that withdrawal tide was constantly increasing.

When a move by Gov. Albert C. Ritchie has shaken up the State somewhat it is recognized by all observers as the only way out of the dilemma, and that the entire State will be in a healthier financial position because of the enforced holiday.

Show business naturally was hit along with the rest of the commercial enterprise of the State, and many theatres were making drastic switches in policy in order to cope with the unusual situation. To offset the situation, many theatres, many neighborhood theatres are accepting checks for admissions. And some of the smaller nabe spots, groceries and other staple products are being accepted at the box office.

This is especially true in the smaller towns, which have been more affected by the holiday. In these towns, there are places other than banks for the exchange of money, the bank holiday is really crippling to the theatre situation. And in these towns there has been a more appreciable falling off in trade than here in Baltimore, the metropolis of the State.

Not that Baltimore is not feeling the situation. It is; the theatres figuring to lose about 20% of the normal gross because of the tightness of the money situation. Only one or two of the theatres appear able to really hold their own, and the others are falling off somewhat, though not enough to frighten any of the exhibitors.

As a shame, because there's a line-up of sock attractions practically all down the line this week.

Century (Loew-UFA) (3,000; 25-35-45-55-65)—'Mme. Blanche' (MG) and vaude. Smacking comedy of great value lineup, headed by George Olsen band and Ethel Shutta, and the swell women's flicker, is pushing the picture against a very cold holiday doldrum idly. Will pulverize the b.o. to \$15,000, excellent under the conditions. Last week 'What! No Beer?' (MG) did \$12,000.

Hippodrome (Rappaport) (2,600; 25-35-45-55-65)—'Secrets of French History' (RKO) and 'Rasputin' in Black! tab, headed by Ethel Shutt on the stage. All up to the Lew Leslie tab, since the picture added to the picture which Rappaport has been pushing around for some time, and using this week on a sneak-in try. Musical tabs go to this house, and the color and help. May stick to price for \$15,000, good. Last week 'Topaze' (RKO) did \$12,000, particularly strong on the evening shows.

Keith's (Schonberger) (2,400; 30-40-50)—'The Dye' (FN). Newswear feature is repeating its good business, and looks set to give this house another winning week of \$5,000. House is going strong for radio names on its screen. This week is a great deal better than last week.

Pearl short that's being played heavily, and it's a great deal at the ticket window. Last week was radio session with word-of-mouth, and a number of radio shorts. This week is better than it started, finishing at \$1,800, fair enough.

St. John (Mechanic) (1,800; 30-40-50)—'So This Is Africa' (Col). Wheeler and Woolsey comedy is meat for the house, particularly since it happens to be the only comedy in the downtown sector currently. Will keep the register merry for \$5,000.

Loew-UFA (3,400; 25-35-45-55-65)—'The Circus' (WB) (Par). Started smoothly and gives evidence of building pace from word-of-mouth. This week is not particularly known here. Hitting it up at present for fair enough.

'Tullehjian, I'm a Bum' (UFA) period picture. 'Mm' (UFA) finished its week stay at \$1,000.

Hecht Staging Dances
Hollywood, Feb. 27.
Harold Hecht is directing the dance numbers for Radio's musical, 'Maiden Cruise.' The film will use 36 live girls and

Indies in a Move to Deal Direct With the White House; All About Industry's 'Vicious Circles'-O'Reilly

Independent exhibitors headed by Charles O'Reilly are setting themselves to ignore the industry's round table after March 4 and deal directly with Washington. Such a stand has been imminent since the T.O.C.C. head was made the film world's contact with the new president.

O'Reilly for the first time now threatens the industry with the most sweeping investigation it has ever had. Charges that vicious circles exist and that the indie today is virtually powerless to cope with them are made by O'Reilly.

It is pointed out that the unfair practices exist, that he will crack them wide open with as much force as that which was used to break up General Films in the early days of the industry.

Any attempt to dictate prices that indie shall charge at their box office will witness the crisis which will send ordinarily conservative exhibitors to Washington, O'Reilly declared.

Kent Plan Nixed
The Kent Plan of a \$25 minimum on the industry's better pictures, is targeted in this attack. O'Reilly has little fear that this will become the general policy of distributors during the new selling season.

The shield which, certain distributors maintain, gives them the right to dictate prices, if they see fit, copyright and patent, can be blasted for the Government decision it is being used partially, the T.O.C.C. head states.

Indie leaders doubt that the major interests will dare to make a national readjustment scale of admissions. The idea that the lesser runs should be asked to raise their scale while the top houses lower theirs is scored by him as "ridiculous and absurd."

O'Reilly's biggest point deals with classification of film bookings and the availability of the indie, even with enough money, to compete on an even basis with highest first runs in securing product.

COURT SCORES THEATRE HEAD IN UNION ROW

Springfield, Mass., Feb. 27. Union workers have been absolved from charges of an unlawful conspiracy against the Holyoke theatre in the report of a master who conducted hearings on the charges brought by the People's Amusement Co.

The latter has been serving an injunction to prevent union men from picketing the house, which has been operated with non-union labor. The master reported that the dictatorial attitude of David Brand of Brookline, president and general manager of the theatre company, in dealing with others in relation to the Holyoke theatre was a greater cause for loss of patronage than the picketing. The report says Brand failed to keep his promise to give patrons free silverware, was unfair in his dealings with the union men, failed to employ a union carpenter as agreed to and refused to arbitrate with the defendants while trying to convey to the public the impression that he was employing union workers.

The theatre company charged that as a result of the picketing it was necessary to close the house.

West's N. O. Record

New Orleans, Feb. 27. Mae West's 'Done Him Wrong,' in its fourth week at the Tudor, after its first big week at the Saenger established a new record for the past three years here.

BELL VACATION EXTENDED

Hollywood, Feb. 28. Having three melodramas scheduled for rush production, Monogram has given Rex Bell a second extension of his vacation and he will not report here from New York until March 10. He was originally due Feb. 15, and then (21) from his European trip with Clara Bow. 'False Fronts,' now filming, 'Black Boy' and 'The Rattle of Chains Jones' must be completed by Monogram before starting Bell's westerns.

Ed Lenihan Learns Job Not Steady—18 Yrs. RKO

Edward T. Lenihan's 18-year run as a Keith, Orpheum and RKO theatre manager has ended. The Bishop, as he is known, got his notice last week at the RKO 86th St., New York, which he has been managing for several months.

After starting at the old Majestic, Chicago, Lenihan was brought east by J. J. Cullen. He transferred to New York a few years ago and he shortly became a division manager. He came to the 86th from Flushing, L. I.

Lenihan as a house manager for 18 years probably made more acquaintances than any other manager in the business with the possible exception of Elmer Rogers of the Palace. Lawrence Gracie transferred from the Colonial to the 86th.

Under Lenihan the 86th St., since Jan. 1 and up to Friday (24), when Lenihan was through, had shown a profit of \$18,651.

Among reasons as given by RKO for Lenihan's dismissal is a charge of 'playing politics.' Referred to was a letter from John Theofil, in which the Democratic leader of Queens protested against the removal of Lenihan from Flushing. Three managers in the RKO Brooklyn Jr. division, two of whom have been with the organization for 14 and 15 years, respectively, are being let out under the division manager change by which Lou Goldberg succeeds Dr. Joe Lee.

The outgo is William Sanford, district manager in Rockaway, after 15 years, and John Sheridan of the Central, Cedarhurst, after 14. Also George Jinks, manager of the Orpheum, Brooklyn.

'Kong' Day-Date Both R.C. Houses Is No. 3 Policy for RKO Roly

Apparently unwilling to accept Roly's (Rothfels) idea of spotting the RKO Roly as a straight vaude spot on a continuous basis, Harold E. Franklin as the directing general of Radio City, is experimenting still further with a policy on the smaller of the two R.C. houses. R.C. opened, no picture was used, but far been effected for the RKO Roly.

The new idea comes with the showing of 'King Kong' which is slated to play simultaneously, day and date, at both the Music Hall and the RKO Roly, beginning Thursday (2).

This marks the third change in policy for the R.C. Roly since Franklin's operating committee took charge and of which he is the head. Outside of its first two weeks, which were previous to the committee's handling, the R.C. Roly has been in the black maybe only one week.

House already has been used as a second run to the Music Hall on films, and currently is second run to stage shows.

This many policy change at the RKO Roly in a brief six or seven weeks has its RKO counterpart in the operation of the Palace on Broadway, which is making money by Martin Beck and which had as many as five policy changes within a year until the spot is now just another grind on Broadway.

PIX, STOCK AND VAUDE COMBOS IN L. A. AT 25c

Los Angeles, Feb. 27. Westland's Orange, at Orange (suburb), is going triple bill on week days with pictures, stock and vaude. Top tariff, regardless of show combination, will be 25c.

McKenzie Players (tent outfit) went into the house on a two-week basis Friday (24), with five acts of vaude set for Sundays. Stock and vaude bills will run around 75 minutes, plus the usual screen feature and shorts.

Appearance at the 'Post' were the biggest yet for anything at that spot, and at the Orpheum standing room was sold as far as the police would allow and thousands were turned away.

The Orpheum put on a fast moving and snappy 20-minute show, with Leo Carrillo acting as m.c. Denver was their first stop where all were off the train. At every village and town where they were scheduled to stop the whole town seemed out to see the train, the trouper said.

Decision on Any Fox Receivership Move Rests With Chase, Street View

W. Va. Film Censorship Law Deemed Remote

Charleston, W. Va., Feb. 27. A bill for the creation of a state board of censorship for motion pictures has been introduced in the house of delegates by Rush D. Holt, Democrat, of Lewis county. The bill was referred to the house judicial committee. Two men and a woman would comprise the board. The bill's chance of being enacted is regarded as remote.

Possible N. Y. State Admish Tax Big Worry

With an admission tax in New York State nearer Monday (27) to final passage than in any other legislative year a meeting of state exhibitor leaders and producer representatives was hurriedly called. Passage of the 10% tax means a nick affecting the entire country since the cities of New York, Albany and Buffalo represent close to 20% of the total boxoffice gross in the U. S.

Besides the amount of tribute, film lobbyists fear the precedent which a New York film tax would establish. Other lesser states, which lobbyists are now confident will pass up the bat, would be quick to fall in line.

The legislative frame of mind up until Friday was figured fairly well understood by film men. Suddenly over the week-end lobbyists were frankly amazed to learn that the bill had passed a second committee reading.

Knowing that the third reading means almost certain passage the industry was in session Monday afternoon: rushing through an emergency defense.

NEW CENSOR MEASURES QUASHED GENERALLY

Censorship measures are proving the easiest of all proposed legislation adverse to the interests of the industry, film lobbyists report. With little effort on their part such bills during the past week were killed in Indiana, Maine and Connecticut.

In Nebraska, where the bill would prevent exhibiting women smoking on the screen, the measure was tied. This means it will have to be reintroduced for further consideration.

New Hampshire and California have yet to make final disposition of their censor incursions.

Industry representatives now, however, are confident that when the legislative field is over there will be censorship only in the present six states.

First state in the union to close its legislative session without putting through a single bill adverse to the industry is Wyoming. That legislature closed yesterday (Monday).

Liberal Sundays in Penn. May Follow Baseball's OK

Easton, Pa., Feb. 27. Just when theatre men were beginning to fear they would be left out in the cold and the blue laws of Pennsylvania modified to allow Sunday baseball and other sports, only a new bill has been introduced by Assemblyman Steedle, of Allegheny county, which would legalize all paid amusement on Sundays. The bill allowing Sunday baseball has already passed the House and there is little doubt that it will also pass the Senate. The House is to act on the Steedle bill within a few weeks and there is the belief that it will pass. Whether Gov. Pinchot will sign it is doubted. The bill would be authorized to add ordinances in accordance with the will of the electors.

Fox Films cannot head for an equity receivership until and unless Chase Bank decides. It all depends on Chase, which has to consider its \$1,800,000 in interest on \$30,000,000 Fox bonds due in April. The Fox company's ability to meet such a payment is questioned. It is known that Chase is committed not to put more money into Fox.

This is Wall Street's interpretation of the Fox situation. On Monday (27) Fox West Coast went into voluntary bankruptcy by a proceeding in Los Angeles. This F-W action is viewed as the logical forerunner of Fox Film's going into a receivership.

Nearly all of the \$30,000,000 issue is held by Chase through Chase Securities. Interest on the minority holdings are stated not to amount to more than \$50,000 which Fox company can meet when due. Among the biggest millionaires who Fox Film has concerns the Paramount theatres in Northern California and operated by Fox West Coast. Fox Film is the direct guarantor on the leases of these Fox Film theatres in negotiation. These Par theatres include one in Oakland and three Frisco spots, the Paramount, California and the St. Francis.

The big rub for the Chase people is, if deciding for Fox receivership, what happens to their interest in General Theatres, which owns stockholdings in Fox Film, while all of the preferred stock in Film Securities, the controlling factor in Loew's. The Film Securities stock is the collateral which G. T. E., now in receivership, originally had with Chase for loans by Chase to General Theatres.

Any receivership of Fox might affect the value of these G. T. E. stockholdings in Fox Film, while not affecting the stock of Film Securities.

Any action through Chase will have no bearing on Sid Kent's position as a director, which has been taken by the bank, according to accounts, with feeling downtown that, if anything, Kent, since coming into Fox, is a bigger personality in the industry and outside than he hitherto may have been considered.

Kent holds a contract which permits him a nominal (from a film) salary, plus a stock guaranty which is contingent on the company's earnings.

For the past week or so Kent has been laid up with the gripe and is coming back to work. Unless recovered, there is no likelihood of Chase deciding on any action.

RKO'S N. J. CONN. SUBSID'S BKPTCY

The RKO interests yesterday (27) filed a voluntary petition in bankruptcy for the former Bradder & Pollack houses in New Jersey and Conn. Action was brought in the Federal court, New York, before Judge Coleman. No referee so far appointed with creditors' committees and assets still to be filed, probably in around 10 days. Seven houses are involved.

These are the theatres concerning which RKO at various times has held negotiations with the Skouras Brothers relative to the latter taking the spots over.

Spots include spots at Arlington, Irvington, Lynhurst, two theatres in Rahway, N. J., and two at Greenwich, Conn. The biggest loser of the group and which apparently prompted the action is the RKO Pickwick, at Greenwich, Conn.

This makes the third RKO theatre group to fall into bankruptcy, others being the RKO Western Corp., formerly Patheaus Circuit, and the RKO Southern, or former Interstate Circuit, comprising the Karl Hoblitzelle houses.

For Winchell 2-Reelers

Nick Stuart and Sally O'Neil, both absent from films for a long while, will try come-backs the next of the Universal-released Walter Winchell series by Rowland-Brice. Also, just for the columnist's two-reeler are Abe Lyman's band and N.T.G.

South Africa

By H. Hanson

Capetown, Jan. 22.
Ninety-three in the shade in Capetown, with other towns also suffering.

Johnson's Again
Mr. and Mrs. Maud Johnson have arrived from the States to undertake another expedition, lasting two years, into the wilds of Africa. Their sound picture "Congorilla" was recently shown over here. Their intention is to make another sound film of wild life, including incidents of native tribes in the jungle. They have brought two Sikorsky planes. The expedition has eight members, including a son of Antonio Moreno, the film actor.

Taking a World Tour
Mr. A. H. Hinton, general publicity manager of African Consolidated Theatres, sails Feb. 13 on the Ceram for a trip round the world. No doubt he will pick up some up-to-date expedition ideas.

Chastain vs. Carstens
January 21 Clyde Chastain, boxing partner of Young Stribling, fought the South African boxer Carstens. Both good men. The ten rounds made a good show, but the judges unable to agree on the result, and the referee had to draw a draw. The decision was considered fair.

Lyell-Taylor as Conductor
Previous to joining African theatres as general manager, Mr. Lyell-Taylor was conductor of the Durban Municipal orchestra. He recently handled the baton in front of a symphony orchestra at the Plaza cinema, Johannesburg, for a stage spectacle of "Three Faces East."

Stage Shows Off
Variety shows and stage plays are a thing of the past, and a change to the cinema has been welcomed. At present, the only stage production in the country is "The Belle of New York," by a local comedian. The cinema, however, otherwise South Africa is entirely bare of variety acts and theatrical shows. African Consolidated Theatres says the public fail to support variety and stage shows.

U. S. TOPS GERMANY IN PRODUCT FOR HUNGARY

Budapest, Feb. 16.
The Film Censor's Office has just published figures which show the movement of the picture trade in Hungary in 1932.

A total of 555 sound and 120 silent pictures were passed by the censors unconditionally, 49 of the silent pictures were permitted to be shown to grown-ups over 16. The rest were vetoed, but several of these were passed on the second or third time of petition. One silent and 11 silent pictures were banned definitely and without appeal.

Export permits were given for 10 sound and 5 silent pictures made here. Most of these were shorts, the aggregate length of the 15 pictures being 7,514 metres.

Pictures censured came from the following countries:

	Sound.	Silent.	Total.
United States	208	24	332
Germany	120	42	162
Hungary	120	42	162
France	18	42	60
Italy	6	1	7
Great Britain	6	1	7
Sweden	6	1	7
Scandinavia	8	1	9

Thus America still retains supremacy in German production, although Germany comes a close second. Home product is beginning to take quite a considerable place on programs, though newsreels and educational figures largely among the number of Hungarian made.

British production will probably claim a larger share in the future, since several Hungarian producers, directors and actors have emigrated in British film production. Most important among these are Lajos Biro and Alexander Korda.

FEYDER STARTS '1940'

Paris, Feb. 17.
Jacques Feyder arrives here today from Hollywood and the Metro lot and starts work immediately on a new picture for Pathe-Natan. Picture is '1940,' scenario for which he wrote himself.

Francisco Rosay, Feyder's wife, will play the lead.
Gould UA Mex Chief
Walter Gould, UA branch manager, is here, having been appointed general manager of Mexico. He succeeds George Kallman, resigned. The Cristobal office will be in charge of Harold Sugarman.

Paris Ex-Editor Goes Into Making of Films

Paris, Feb. 17.
Leon Bailly, former editor of the "Transatlantic," has finished his quiet building-up of an organization and is understood now to be ready to break into film production.
Bailly, as editor of the "Intran," one of Paris' biggest dailies, was deeply interested in pictures with that understood to be the cause of his downfall. He had part of his newspaper building remade into the "Miracle" theatre showing first-run films and added a weekly film fan mag "Pour Vous".
Bankers stepped in about six months ago and forced his resignation from the paper's staff and board.

Honduras Legislates Against Dubbed Film

Honduras, Feb. 27.
Government here has passed a law prohibiting the screening of Spanish dubbed films of any sort, whether made within the country or Spanish direct shots are okay, or films in their original language.
It's the first of the Spanish language territories to rebel against the strictly European pastime up to now.

German-Made Film of Czech Opera Barred

Prague, Feb. 16.
The film produced in Germany of "The Bartered Bride," by the great Czech composer, Smetana, with Jaromila Novotny, noted Czech opera singer living in Berlin, in chief role (Smetana's opera now running in German at Metropolitan opera), has been barred from entry into Czechoslovakia on the ostensible ground that Czech works should be produced in Czechoslovakia to encourage the domestic film industry.
The real reason for the embargo is the dissatisfaction of Czech musical and theatrical authorities with the reproduction of Czech folklore scenes and costumes made in Germany.

Butcher Gets Travel Pic

Hollywood, Feb. 27.
Independently made travel drama, "The Sea Killer," will be released in England by Butcher Films.
Feature was made by Television Pictures, which releases in this country through state right exchanges.

'MARIE' STARS SOUGHT

Berlin, Feb. —
Metropolitan Film GmbH, which just released "Marie," is negotiating, on the basis of this success, with Lothar Stark film production.
They plan to make a picture with Paul Polja, German actress, and Annabella, in a German and French version.

GERMAN U EXPANDS

Berlin, Feb. 16.
Max Friedland, German Universal's general manager, deep in schedule of the new season's production. Franziska Gaal, a success in "Paprika" and contracted for two years, will start work in new pictures with Paul Hoeberig opposite. Director is Karl Boese.
German Universal's release list and exploitation system has been greatly enlarged in the last six months.
From Friedland's statements it is assumed that the 1933-34 production will at least equal that of 1932-33.

WB Second German

Berlin, Feb. 15.
Warner Bros. who will soon release their second German contract picture "Salon Dora Green," with Mady Christians and Paul Hartman.
Warners were successful with their first contract picture "Herren vom Maxim".

"End of World" Twice Daily
Edward T. Rice has bought the American rights to "Fin du Monde" ("End of the World") French treatise made by Abel Gance.
Picture will be given first New York showing in about six weeks, possibly on a two-a-day basis.

Annabella and Bergner In Rival 'Kareninas'

Paris, Feb. 18.
Pathe-Natan is preparing scripts on a film version of 'Anna Karenina.' Annabella, France's most popular female star, will probably handle the title role in the Tolstoy epic, and P-N hopes to get started in screening within a few weeks.
Means there will be two 'Kareninas' being shown in Paris, at about the same time. Cine-Allians, in Berlin, has had it on the production schedule for some months, with work to start in May and Elisabeth Bergner in the lead. Miss Bergner is Germany's best, and most films will be heavily star-studded.

VIENNA STUDIO RENTALS BOOM

Vienna, Feb. 17.
Sacha is putting extensive repairs into the Vita-Studio on the Rosenhugel, near here, with a view to starting immediately work. It acquired the studio several months ago on the realization that its own studios in Sievering have been continuously occupied for the past year.

Sacha doesn't make many pictures on its own any more, but has had exceptional luck renting out space to foreign producers and now figures there's a lot of money to be made on this sort of thing. Low rentals and film costs even lower than those in Germany are the attraction for a foreign standing-foreigners being thus permitted to import companies of film actors, make their pictures locally and move on, still to the good, and with authentic background.
Sacha is planning to spend about \$70,000 on the reparations and figures things ought to be ready by about June. That figure, of course, includes the expenditures on new sound equipment.

FRENCH, BRITISH DRIFT IN CANADA HURTS U. S.

Ottawa, Feb. 27.
The domestic picture business in Canada is not a shortage of films, but an over-supply, according to trade economists.

Canada is importing 60 features from France yearly to satisfy the demands of the French-Canadians for the Gallies, while the supply of British films during 1932 will probably be double that of last year. British pictures will account for 10% of total Canadian bookings this year while the French will cut off another 2 1/2% of bookings for distributors of pictures from the United States.

Another factor is that there are 12% fewer seats for the average cinema because of the closing of theatres, representing another 5% of total bookings. Canadian theatre attendance fell off 12% in 1932, as indicated by lower amusement tax returns, and this decline has grown so far this year, judging from current theatre grosses. Still another angle to the situation is reduced admission prices.

It is estimated that the reduced revenue for U. S. film distributors in Canada is approximately 20%. If the American supply of films continues normal, then the average gross per picture will be reduced 20%. The contention is that imports of American pictures should be reduced to equal the average gross and net per picture, and likewise, reduce the operating expenses of the U. S. film exchanges in the Dominion.
The Canadian government is watchfully waiting the outcome of discussions within the film trade as to whether to move to reduce film imports will affect the government tariff and excise revenue.

Nebenazhi for U. S.

Berlin, Feb. 14.
Seymour Nebenzahl, producer of 'M' now producing "Die Mäbues' Last Will," which is to come out shortly, soon will go to the States to sell this picture.
He has just acquired the film rights of a best selling novel "Abenteuer eines Jungen Herrn aus Polen" ("Adventures of a Young Man from Poland"), and is looking for a film director.

Three British Pictures on B'way, High Mark for That Country Here

New Paris Newsreels Sponsored by Journals

Paris, Feb. 17.
Two new newsreel houses opened here last night, the "Cinepresse" and the "Paris-Sol". Latter is the same name as a Paris daily and run by that paper.

There are six other such houses in Paris now, and almost all doing well. Shows generally last about 50 minutes and average entrance fee is 20 cents. Mostly the program is only half newsreels the other half being travelog and magazine items.
Generally newspaper influence back of each of the houses, with the paper fighting to cash in on the publicity and advertising itself generously throughout.

Clive Brook to London For One Pic for Korda

London Films (Alexander Korda) has concluded a contract with Clive Brook to make a picture to be made by Brook in London this summer. Korda wants Brook for a new G. B. Shaw story and will star him opposite Elisabeth Bergner, German star.
Korda's picture company also has Charles Laughton for one film to be made this summer in London.

Allianz Doing Three More with Kiepara

Berlin, Feb. 16.
Cine-Allianz signed the singer, Jack Kiepara, for three pictures within two years.
This company also bought the picture rights of the stage success "Ball im Savoy". Martha Eggerth is cast for "Ball im Savoy" and two others.
Jenny Jugo, lead for Kiepara in the picture now in production, will be in a second picture, with option for two others.
Tolstov's "Anna Karenina" will also be produced by this company, under Anatol Litvak's direction this year, in German and French version, possibly with Annabella in the lead.

U's 3 G-B

Universal is talking money to Gaumont-British again on an English version of a French picture. Film is "T by Day and You by Night" with Lillian Harvey. If deal goes through it will give U a chance to cash in on Fox's build-up of the blonde German star.
U already has two G-B's, "Rome Express" and "Tell Me Tonight".

Garbo Guest of Peeres?

Hamilton, Bermuda, Feb. 23.
Inquiry among the crew of 51 on Lady Yule's twin-crew schooner, finest private yacht sailing the British flag, reveals expectations that Greta Garbo, close friend of her ladyship, will join the cruise in Sweden in June.
Lady Yule arrived here (19) with a party of friends, including the sister of Prince of Wales's secretary, Admiral Sir Lionel Halsey, and staying 10 days. To Charleston and Miami and back here March 15 for another week, then to the Riviera and Norway and Sweden some time in June, where maybe Garbo tank she join yacht, named "Nahlin".
Room for only six guests on "Nahlin" is in Greta Garbo's luxury liner, six including a large gymnasium, too. La Garbo's photograph featured on baby grand in drawing room.

Guzman Home, To Mog Mexico City, Feb. 23

Roberto Guzman, Mexican actor who has directed some Spanish versions for various Hollywood companies, is expected to return to Warner Bros., has returned. He intimates he will soon begin meg work on a native talker for Eco Films of Mexico, a new national producer.

Ufa Signs Star, Director

Berlin, Feb. 15.
Ufa signed Brigitte Helm for three pictures. Film director Erich Engel was also signed by Ufa.

Best showing British films have ever had on Broadway currently, three British films with the Times Square sector. Both RKO theatres have British films and at the Rivoli is "Perfect Understanding," made by Gloria Swanson in London.

"Rome Express" at the RKO RKO was made by Gaumont-British though distributed by Universal in the United States and the old RKO has "The Man Who Won," a G-B distributed by Pat Powers, last week this house had another Brit film, "Ghost Train," a G-B picture released by that company's New York office.

Another impending G-B film for Broadway is "Song of the Night," with Jan Kiepura, which Universal has bought, hoping to spot in one of the Radio City houses, although it may go into the Palace, with a likely date within two weeks.

FOX FOREIGNS UNDER NEW WURTZEL SETUP

Hollywood, Feb. 27.
Fox foreign department will go under sol Wurtzel's wing when he transfers his unit production activities to the old Western avenue studio this week. Seven of the foreigns will be produced in addition to Wurtzel's 20 domestics.
John Stone, formerly in charge of the foreigns, joins Wurtzel to supervise the seven. He will also be an associate on production of several of the domestic features. Robert Ufer returns to Fox as business manager of the Wurtzel scenario department.

Of the seven direct shot Spanish pictures to be made, four will be musicals, three comedy-dramas.

Screen Builds Mojica To World Concert Tour

Jose Mojica, Mexican picture player and singer who is just completing his ninth Spanish picture for Fox in Hollywood, sails from New York on the S. S. Dresden March 9 for a 10 week concert tour embracing the Norse and Teutonic as well as the Latin countries.
The promotion of his Spanish pictures even in the Svenska territory, plus his Victor recordings, created a surprising demand for his concert bookings. Wolff & Sachs of Berlin are routing him.
Ed Perkins, Hollywood exploiter, sails a few days ahead of Mojica to pave the publicity route, going over on the Paris (March 4). Mojica opens his Berlin picture feature, "March 24. Troy Sanders, composer-arranger on the Fox lot, is going over with the Mexican singer as piano accompanist. Mojica's last for Fox, now completed, is titled "Forbidden Melody".

Canada Used Only 35 British Films in '32

Washington, Feb. 27.
According to Assistant Trade Commissioner A. A. Peterson of Toronto, reporting to the Commerce Dept., 55 British film subjects were admitted by the Ontario Board of Motion Picture Censors in the first nine months ending Oct. 31, according to the annual report on that body. In the previous year, 28 British subjects were admitted. However, despite this increase in British motion pictures, the bulk of the features shown in Ontario were from the United States.

Advertising media in motion pictures are also subject to censor in Ontario. Out of a total of 1143 spots, 2087 were approved, 452 required alteration and 469 were rejected.

Russ Megger to Turks

Moscow, Feb. 28.
Russian government has loaned Sergei Yutkevich, assistant minister, to Turkey for a film to be made there. Turkish government will finance the picture, which will be on the subject of Turkish liberation.
Russia may help Turkey distribute the film when finished, but lent them the director free as a gesture.

Talking Shorts

WALTER WINCHELL

'I Know Everybody and Everybody's Racket'
Paul Whitman, Ruth Etting, Arthur Tracy, Art Jarret, Irene Taylor, Jack Fulton
18 Mins.
RKO Raxy, N. Y.

Universal

One of the Monte Brice-Bill Rowland series and right on the nose. The rest will have to be better, because they'll not have the novelty appeal, but this one ought to be easy.

Mark Hellinger wrote the story for his fellow-columnist, and what makes it nice is that there is some sort of continuity to the thing. Pokes fun at Winchell, too, which is a good idea, if he can take it, and seemingly he can.

Winchell is shown at first having a tough time finding material for his column and bored with the bright life. Along comes a good-looking gal who tells she's a small-town newspaper woman looking for news and thrills. Winchell tells her that he'll show her around because he knows everybody and everybody's racket. That allows for glimpsing the notables, who do nothing but beat and Paul Whitman gets himself and his Hotel Biltmore a plug by waving the baton and allowing Irene Taylor and Jack Fulton to sing a couple of pop numbers.

For a finish Winchell introduces the girl to some gangsters and she's thrilled. Off she goes, after thanking the lad who knows everybody and everybody's racket. Then the gangsters start talking and announce the girl has robbed them of all their dough, and even Walter's watch is gone. They chase her out and the colored doorman tells Walter the girl was really Lancaster. Sal, Walter says, 'How do you know?' and the gangsters tell him 'I know everybody and everybody's racket.'

It's a little obvious, but above normal for this sort of thing, and a nice filer. — Kauf.

'SPORT THRILLS' With Ted Husing 15 Mins. Winter Garden, N. Y.

Vita, N. 6305

Big game hunting in the north-west and a rough-and-ready who combines principles of hockey and head-smashing form the subject matter of 'Sport Thrills,' Issue No. 4 in series supporting 'Sports Slants,' which also had Ted Husing as narrator. Passable filler.

Hunters will enjoy the shooting of deer, elk and moose, but the softer-hearted ladies who like their animals won't like to see it all in the raw perhaps. Some of the ladies in audience here thought shooting those nice animals just too bad. Some of the hunters look fixed, particularly when the elk is downed. Animal is photographed at short range and then shot, but it looks as though he was plugged first and then photographed.

The Irish game brings many laughs, finally getting very comical as the players strike each other with the head with short hockey-like sticks made of wood. Boys get knocked out in grooves and are given immediate medical attention.

Husing's narrative not a harsh irritant, but as lively as his most of his shorts. — Char.

HOLLAND MOSAICS Travelog 9 Mins. Projection Room, N. Y.

RKO-Vaun Beuren

Nice assembly of clips about Holland. Most of the material has been seen before, but cleverly assembled and ought to fit.

Russell Spaulding did the assembling and wrote the script, which Alois Havrilla spins. Havrilla from NBC and has a pleasant voice, but the real point is that Spaulding has written an excellent feature. It's intelligent, factually correct (often not so in shorts), and yet down to earth enough for common audience consumption.

Kauf.

'SASSY CATS' 'Scrappy' Cats 7 Mins. Palace, N. Y.

Columbia

Good average cartoon stuff which gets by after too long a hold in the first set of drawings, a cat on a promenade of the fences, repeated seven or eight times. Cat finally arrives at the home of his friend and calls her out. Another tom appears, a duel with claws, and about 100 cats slip into the house and overturn the place with some good ideas developed here.

Gets a reasonable average of laughs and earns most of them, which is something for a cartoon to do. — Ohio.

JACK DEMPSEY Sports Novelty 18 Mins. Strand, New York

Telephone Nos. 1603-4

When it comes to hording in on side racks, the sports writers are the champ chiselers of the world. Half a dozen or more are given credit on this one-reeler. Sam Taub's in as the fight broadcaster. Taub's radio, rep. as a right arm, but the real selling strength in the film comes by way of Jack Dempsey, per se.

Two fight scenes and an incidental Broadway show racket make up the plot. First fight scene, obviously the man of Madison Square Garden, has Dempsey losing the championship. Second is his comeback to career in boxing which continues the financing of a musical show for the daughter of the fighter's supposedly former manager, and is first released in this country. That Dempsey personality is all there in the film. It's even noticeable that the superman which is more watching of the modern nonpareil than anything else. It's curious, but shows how strong that Dempsey magnetism may be on folks generally.

All the acting attempted in the picture is done in the production of fight scenes, which clinches the sordid value of this short. It's the second fight scene mostly. When Dempsey kills his opponent for a k. o., it looks natural.

Chatter is okay but doesn't reach notes alongside of those punchy ones. — Shan.

FRED WARING AND PENNSYLVANIANS Orchestra Skit 15 Mins. Winter Garden, N. Y.

Vita, N. 7010

One of the best band shorts yet made, largely due to the production attention and novelty. Also Waring and his boys do more singing than playing. If band is known or not locally short will add to any program.

At the opening Waring and musicians in the schoolroom, where the freshmen the works. Film cuts from there to a football game, with the bandmen singing a college cheer number, superimposed on the grid shots and very effective. A band number in the usual setting, but also with vocal chorus included, learned to strongly, comes in here, along with a girl who does a rhythm dance.

For a finale, the Waring boys are lined up at a table in what might be a banquet scene at a fraternity house. They do the drinking song after their stage routine. Final sequence of the short is extremely well photographed.

Recording excellent. — Char.

DONALD NOVIS 'Mother's Pride and Joy' Comedy 15 Mins. Palace, N. Y.

Sennett-Paramount Comedy sketch plot is used to tell a story of a father who, raising the question why a gag vehicle for a personable young actor? Except for the incongruity of that combination, the picture is well done, and makes acceptable program filler.

Opens with Novis doing straight broadcasting in studio. Comedy stenog in film casting office is listening in and through her suggestion the comedy film producers send for him.

Harry Gribbon does a temperamental baritone who is later for the picture, and the comedy blow-off is a sort of contest between actor and mother to get the job. Low comedy is supplied by character actor of Novis' mother, who butts in during the rival audition and introduction of Gribbon's wamp, friend, who switches from the baron to the tenor when it becomes apparent that the latter is going to get the job.

Vince Barnett does some of his clowning as one of the picture producers, who is later for the picture, and the latter is going to get the job.

'The Floorwalker'
Caplin Revival
18 Mins.
Mayfair, N. Y.

This is one of the old Charlie Chaplin comedies under the Lons Star Corp. copyright (made around 1918), which Vaun Beuren-RKO has taken over. Under the name of the two previous releases, the sound isn't of much help, nor a hindrance for that matter, although 'Floorwalker' happens to be likewise a bit below par for the Chaplin releases. — Ohio.

ROSCOE 'FATTY' ARBUCKLE 'Buzzin' Around' Comedy 20 Mins. Winter Garden, N. Y.

Vita, N. 7208

This is the second Warner two-reeler made by Roscoe 'Fatty' Arbuckle. After a look at the first one made, Arbuckle was signed by Warner for six more. Contract is justified after 'Buzzin' Around,' but wasn't as a result of initial two-reeler. In every way this release is a valuable material which will please the masses.

Arbuckle himself is in fine fettle and seems more certain of his every move. He may have been a little afraid of the first attempt, but after jumping in then, like the boy going in for swim, feels more at home in the water again. And he was out of it plenty long, which may have explained part of the disappointment accruing out of that first WB-Vita short, 'Hey, Pop,' which was weak in material besides. Arbuckle in 'Hey, Pop,' was 90% as against 10% on material, but here he hits a percentage closer to 50-50. The material is good. The second short isn't far behind. Slapstick is an important ingredient in 'Buzzin' Around,' as in first release, but in this sequence that has distinct originality and seems very funny, the slight overindulgence in slapstick is noticeable. Strong laugh sequence occurs when Arbuckle, a farm boy going to town with a non-breakable chawhine invention, swallows a country club. He opens his mouth, sound of a buzzing bee comes out. This business is repeated in the country club. Strong laugh sequence occurs when Arbuckle, a farm boy going to town with a non-breakable chawhine invention, swallows a country club. He opens his mouth, sound of a buzzing bee comes out. This business is repeated in the country club.

A fresh model T Ford figures for laughs, with a free-for-all in a car. In the last sequence, when he in plot the two-reeler carries more originality than the average short of its kind. — Ohio.

His work with Fatty many years ago in the pre-tossing days, and in 'Buzzin' Around' is of considerable laugh value. Photography and technical job excellent. — Char.

'SO THIS IS HARRIS' Sketch with Songs 19 Mins. Palace, N. Y.

Radio

Ambitious effort to put over Phil Harris, orch leader at the Cocomat Grove in the Ambassador, by a radio sketch with songs. Harris, by a writer, story and too much blabbering of star, but helped by production values into something a little better than the usual radio sketch. Harris is leading his band and singing a song with the refrain, 'It happened to me, it might happen to you.' Various bits of business to duplicate what happened to him. Breaks to the home of Walter Catlett, with home brewing drawing for a laugh or two. Harris establishes the fact that he is sore at Harris and his wife is crazy about him. Harris comes to play golf. Meets Catlett on the course and they become pal. When the singer comes to the radio station, he lets Catlett take his name. Catlett finds the caller has a friend and lets him know it's his own wife until the fadeout, with the usual stock exulting over the trick that is being pulled off. Harris and Catlett the climax gives the snap away.

In addition to the eight strict in the picture, Harris is in the green bit, all in gaudy airs. Later a line of them are shown in the showers for pictorial effect. Both help. Being played up as a sub-feature at the Palace and, in spite of the picture, Harris is given a little extra attention on the average bit. — Ohio.

'NOTHING EVER HAPPENS' 19 Mins., Music Strand, New York

VitaPhone Nos. 1263-4

One-reel burlesque on 'Grand Hotel' with songs and dances. It's a flashy piece of comedy, except for the blackout finish. 'This leaves the thing hanging. What has gone before is sufficient entertainment to rate the subject as okay secondary screen material for almost any screen. Particularly where it is remembered by customers.

Fact that the cast was picked with a view to the picture, assembling certain leading players in the original picture adds immensely. The lad who does the John Barrymore impersonation, and the one who takes off on Wallace Beery except comparisons with the original on the latter's dramatic work. The Joan Crawford double is very attractive.

Songs and music are woven in appropriately and not overdone. Dancing is by a line of girls who alternately appear as page girls and kitchen maids. The comedy comes by way of the Garbo tribute. Infer-

Miniature Revue

'Perfect Understanding' (Gloria Swanson-U. A.) Dull and static picture showing a domestic triangle in British high society. Done in the uninspiring British style and unlikely for American fans.

'Rome Express' (U.) Looks like the best British film yet. Intrigue, romance and murder on a train. Exceptionally well acted and ought to do all right in most theaters.

'Ladies They Talk About' (WB.) Barbara Stanwyck and good cast, plus direction and writing job, lift a banal story to a chance of getting average business. Can use strong campaign and ads that are baity.

'Blondie Johnson' (WB.) Doodie is a stand it alone and will need support. Curious story of a girl who turns criminal but not 'immoral.' She only incites four winds up with six-year sentence. Chester Morris and Joan Blondell head the cast.

'Sailor Be Good' (Radio.) Another 'meet in story with the customary. Pleasantly played by a good cast, but still the same old formula. Better for nobs and for the country trade, but it won't prove possibly in the lower first runs if forced.

'The Man Who Won' (BIP.) British Made. Double feature stuff. Cast includes Heather Angel recently imported by Fox. The girl still tries to mean anything. Story lacks appeal and action is mostly nil.

'Men of America' (Radio.) Not enough merit on names in other than the lesser sub-sequents.

'Dangerously Yours' (Fox.) Gent coo and lady teetotal must make for the financial clinch. Warner Baxter and Miriam Jordan for the marquee, but none too potent.

'Secrets of Wu Sin' (Chester.) 'Fiasco' in miniature story with a promising title but underdeveloped. Fair class B.

'Outlaw Justice' (Majestic.) Jack Hoxie western with plenty of movement and a definite plot. Good in its class.

ence is even made as to the oversize length of the actress' feet. Maybe that's stretching a point, but it's not laughing. As does a song pover by a chef character who looks like George Glavin called 'The Zip in Our Kitchen is Nobody's Business' and the rest of the photography and recording okay. — Shan.

HARRY SWEET 'Making Looper' 17 Mins.

R. C. Music Hall

Bright rewrite of the old standby case and mistaken identity theme, with an army aviation field as location. The plot private gets a colonel's uniform, as usual, and of customary hardboiled sergeant is on his back, the flying field setting and some stock, flying bring it up to date.

Harry Sweet, former actor and later a director, is in the picture as the sap private. What he has learned through directing others hasn't hurt apparently, for Sweet now emerges as a promising screen comic. He's deadpan, looks funny and knows the tricks. Yarns in and out of flying exhibition by Sweet as a result of being taken for the colonel, but he's never been up in an airplane. It makes for really playable two-reeler, fast moving and funny all the way. — Bipe.

'SINGAPORE' Vagabond Adventure 9 Mins., N. Y.

Palace, N. Y.

Just another travelog of Singapore, including a fair lecture, with a little more of the same. Some of the jokes are pretty weak. In general it seems to realize that it has been done before and it seeks out new spots, which is the redeeming feature. No effort made to dramatize any part, as with the other series, so it's just another of those. — Ohio.

'THE MASKED RAIDER' Novelty 21 Mins. Roxey, New York

Blatant action-offscreen lecture stuff which has been done in other ways in other screen subjects. Concerns a dog and his young master mistaking a skunk for a raccoon. Only here the makers advanced to show the actual spraying.

Crude and silly, but make customers frown, and overing. — Shan.

Perfect Understanding

Gloria Swanson British production for United Artists. Swanson starred. Directed by Cyril Gardner. Story by Miles Mallett. Photography, Curt Kuchner. Released by United Artists. At the Rivoli, N. Y., Feb. 22, for 22 weeks. Gloria Swanson in 'Perfect Understanding' (U. A.) Dull and static picture showing a domestic triangle in British high society. Done in the uninspiring British style and unlikely for American fans.

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Scene shifts to the Riviera, where everybody is yet more laboriously gay. The high-powered, gaudy makes a new high here. Bursts of mad merriment probably are an explosion from the leashing of American civilization. The first opportunity of 'affair' with the hero; impeccable group of servants and a miscellany of card-playing old gentlemen. This is the first of the picture's stencils aren't any comedy dangers around, but otherwise the stencil is complete.

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THE BIG SHOW GOES ON!

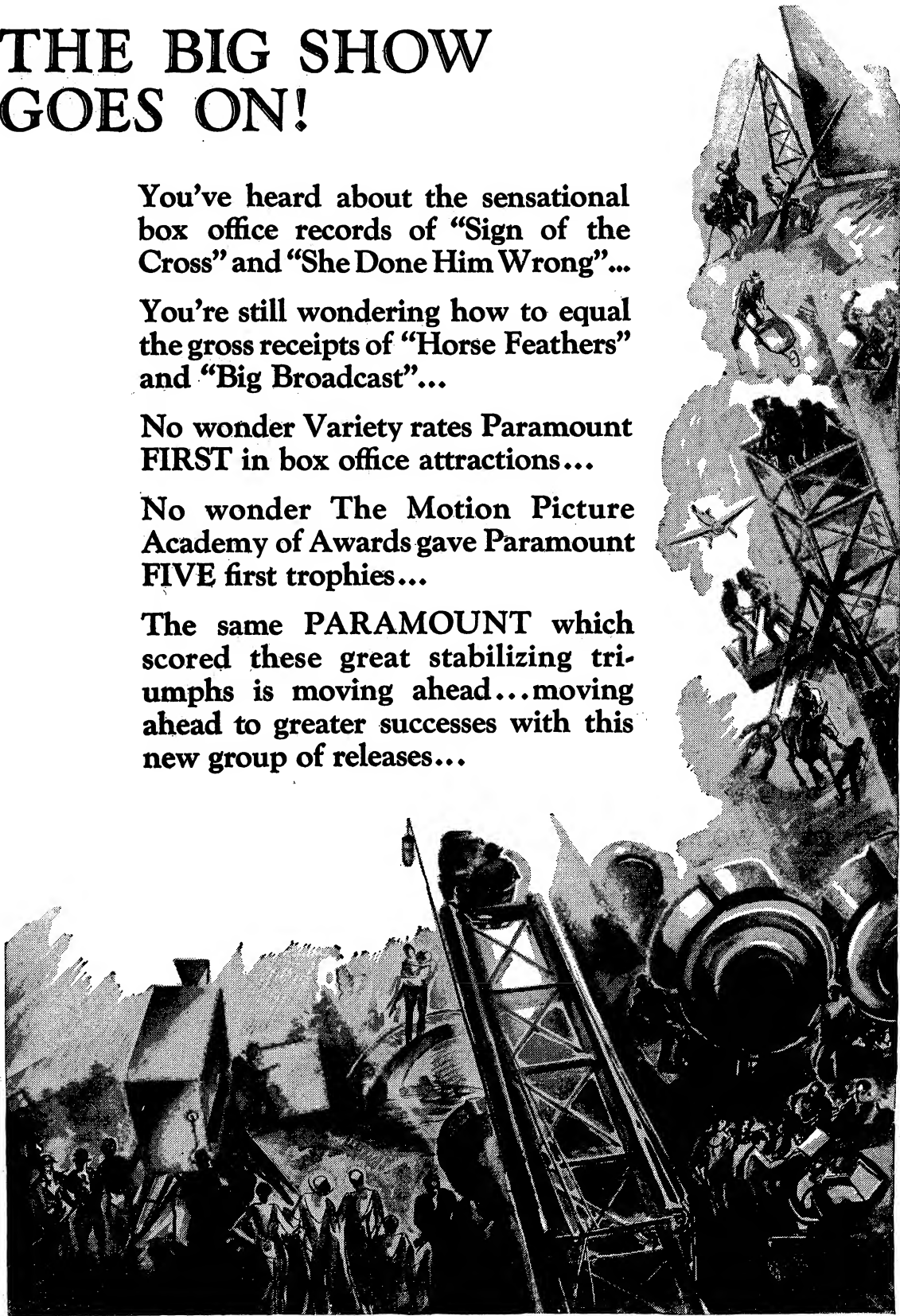
You've heard about the sensational box office records of "Sign of the Cross" and "She Done Him Wrong"...

You're still wondering how to equal the gross receipts of "Horse Feathers" and "Big Broadcast"...

No wonder Variety rates Paramount **FIRST** in box office attractions...

No wonder The Motion Picture Academy of Awards gave Paramount **FIVE** first trophies...

The same **PARAMOUNT** which scored these great stabilizing triumphs is moving ahead...moving ahead to greater successes with this new group of releases...



Marlene DIETRICH

The in
HERMANN SUDERMANN'S
SONG OF SONGS

WITH
BRIAN AHERNE
ALISON SKIPWORTH
RICHARD BENNETT

A ROUBEN MAMOULIAN
PRODUCTION

A Paramount Picture



A thrillingly living human
story of a woman too love-
hungry for love...



Charging Hell of Wild
Beasts Loosed Upon
a Helpless City!

KING OF THE JUNGLE

WITH
THE LION MAN
(BUSTER CRABBE)
FRANCES DEE

A Paramount Picture



"SHAME OF TEMPLE DRAKE"

Miriam
HOPKINS
JACK LARUE
WILLIAM GARGAN
WILLIAM COLLIER, Jr.
IRVING PICHEL
SIR GUY STANDING
Directed by STEPHEN ROBERTS

A Love Story Under-
standable to Every
Woman...This Girl...
Frail...Troubled...
Whether to Give
Herself to Save Her
Soul, or Give Her
Soul to Save Herself
...Pulsing With All the
Emotional Power of
"A Farewell to Arms."

A PARAMOUNT

PICTURE

Another Bigger "Big Broadcast."
Names!... Names!... Names!...
the Glamor of Joyce...the Comedy of Fields...the Popularity and Melodies of Vallee...the Laughter and Box Office Draw of Burns and Allen and Stoopnagle and Budd...the Beauty of Maritza. New Celebrities Being Added Every Day.

with
PEGGY HOPKINS JOYCE
W.C. FIELDS
RUDY VALLEE
BURNS and ALLEN
COLONEL STOOPNAGLE

and **BUDD**
SARI MARITZA
and other big screen
and radio stars...
A Paramount Picture





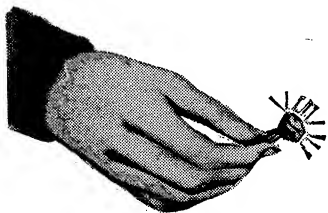
MURDERS IN THE ZOO

CHARLIE RUGGLES
LIONEL ATWILL
KATHLEEN BURKE (*The Panther Woman*)
RANDOLPH SCOTT · JOHN LODGE
GAIL PATRICK

A Paramount Picture



Maurice CHEVALIER IN A BEDTIME STORY



with
HELEN TWELVETREES
EDWARD EVERETT HORTON
ADRIENNE AMES *and* BABY LEROY
Directed by NORMAN TAUROG
A Paramount Picture

"None of YOUR lip. I'm not married and you shouldn't look so much like me. At least park that lower lip until after the wedding bells."



**PRESOLD TO THE PUBLIC BY
NEWSPAPER AND MAGAZINE
PUBLICITY FROM COAST TO COAST:**

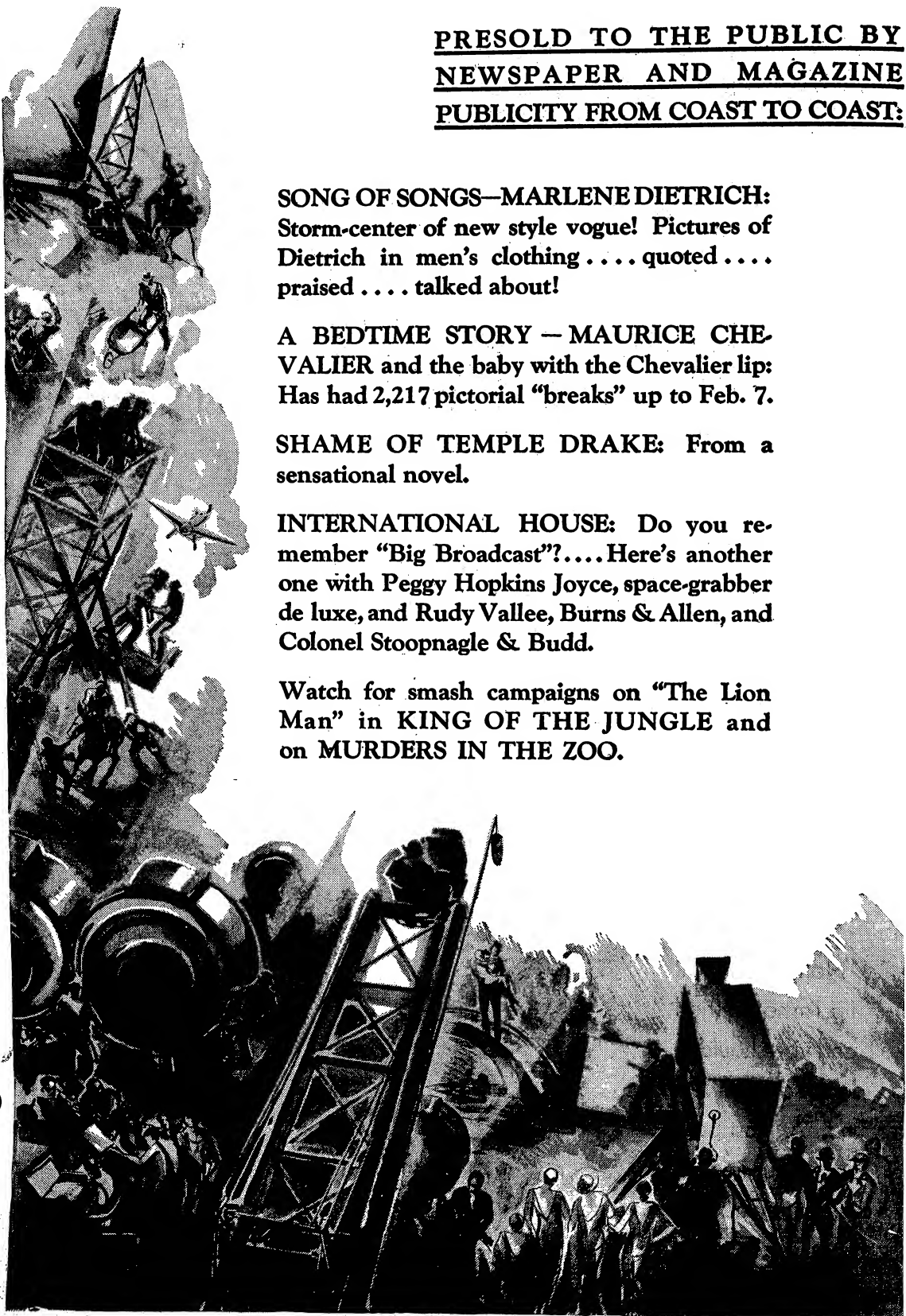
SONG OF SONGS—MARLENE DIETRICH:
Storm-center of new style vogue! Pictures of
Dietrich in men's clothing quoted
praised talked about!

**A BEDTIME STORY — MAURICE CHE-
VALIER and the baby with the Chevalier lip:**
Has had 2,217 pictorial "breaks" up to Feb. 7.

SHAME OF TEMPLE DRAKE: From a
sensational novel.

INTERNATIONAL HOUSE: Do you re-
member "Big Broadcast"?....Here's another
one with Peggy Hopkins Joyce, space-grabber
de luxe, and Rudy Vallee, Burns & Allen, and
Colonel Stoopnagle & Budd.

Watch for smash campaigns on "The Lion
Man" in KING OF THE JUNGLE and
on MURDERS IN THE ZOO.



By Epes W. Sargent

Now that the Palace, N. Y., has gone all out against the "Lucky Devils" and the "Parachute Jumpers" are being improved. A decidedly good parachute idea for one of the corner boards last week for 'Lucky Devils'. Heavy cardboard used to make a board that would hold the "Lucky Devils" the sharply pointed scallops across the board to a figure in the lower corner. Cords serve to carry the eye from the attractor along the board, based on other board features, including "Parachute Jumper".

Other corner board carries a built-on auto with rapidly turning wheels. Owing to the curve of the board a "Lucky Devil" is hooked in, instead of hooking them up, but the effect is good.

Literati's Quaint Ideas on How To Combat Censors Discloses a Naivete Unbecoming to Authors

Bright playwrights are no brighter than bright actors if an almost total ignorance of the picture industry, especially its politics, as registered by a handful of some fairly well known names at a session of the National Council on Freedom from Censorship, is any criterion.

Yet this council would take up the picture industry's cudgels against censorship in some of the most freakish ways ever heard of.

A few of higher literati's ideas about combating picture censors include:

Show up censor boards which pass certain pictures by suing the producers. Then if the court finds the features contain obscenities, as charged, it will be a great victory for the Council and sufficient rebuke for the censors to make them red-faced; possibly removed from office in certain states.

Still another would have some of the cleverer writing minds concentrate their brilliance in an effort to personally humiliate censors. In other words, let one of the council's mental giants get a censor in a corner and psyche him until he is all but willing to renounce his shears.

Again, agitate for a law in censor states, where repeal is out of the question, that will compel censors to give a written explanation for every elimination made from a picture. Then take these eliminations and explanations and give them wide publicity until the public will become censor-conscious and look upon censors as tools only for paper doll cutters.

At the session, which was attended by at least one Pulitzer prize winner, the film industry was described in several ways. One charge was that it lacked militancy. Another was that picture producers are selfish and interested in their own coin—that they have none of that patriotic fervor which spells for freedom, etc.

Then doubts were expressed about Will Hays. And some of the writers thought it would be better to inform the major companies of the seriousness and evils of film censorship.

One of the writers, a leader in the agitation, finally confided to a trade paper reporter that he knew little about the industry. When informed that Hays and the major companies are one, and that Hays has his own method of combating the censors, he admitted that it was doubtful whether the council could look to the industry for support.

When Hays' head of what had happened at the meeting there was immediate sympathy for the council and a desire expressed to be as co-operative as possible—even to send some picture man to the council and having them of how censors are being handled and why eliminations are fewer as the years roll by.

Among the Haysian conciliations was an expression that writers should still strive for literary prizes, but that when it came to politics they should either stay at home, take a course on economics, or just confine their activities to prattling, peculiar to the literateur, to a carefully sealed atmosphere—and nothing more.

Local 306's First Meeting Under New Prez, Sherman

At a meeting of the New York Operators' Local No. 306 last night (Wednesday) a resolution will be offered to reduce the number of business agents of union from four to two. It is sponsored by Harry Sherman, newly-installed president, succeeding Sam Kaplan.

Pending action on such a resolution to amend the by-laws, which will have to go through the process of these district meetings of the union, Sherman has taken the initiative of appointing only two business agents. They are Harry Levine, over the New York district, and Bertram Popkin, over Brooklyn.

Should membership of 306 refuse to vote the change in the by-laws, Sherman will be forced to add on two agents which the union is operating without in Sherman's desire to effect certain economies.

His own resolution would also take out of the hands of the new president his job to which his predecessor, Kaplan, was entitled, though having his agents in future elected rather than appointed.

Tomorrow's meeting is the first of 306 since the I.A.T.S.E. deposed Kaplan and his rule.

Exhibits Protest Philly Censors' Garbling of Pix

Philadelphia, Feb. 27. A new censor protest campaign has been launched by film men here. At a meeting of the M.T.O.A. of Eastern Pennsylvania, Southern New Jersey and Delaware held on Thursday, a platform of protest was drawn up for delivery to the Pennsylvania State Board of Censors and a meeting between exhibitors and Samuel Schwartz, censor head, was arranged for early this week. The M.P.T.O.A. group alleges that eliminations made in this state exceed those in all other states by an average of five to one in most cases, and in some instances, twenty to one. The sentiment of the exhibitors was that it is better to condemn a picture entirely than to release it in a totally garbled form due to cuts. The committee which will confer with Schwartz is composed of Jay Emanuel (chairman), David Barrist, George P. Aarons, Lewen Pizor and Edward A. Jeffries.

A resolution of condemnation was adopted against certain companies which allocate some of their features at higher than normal rates and then deliver these high percentage films while holding them of the balance of their program output. Metro-Goldwyn-Mayer was specifically mentioned as having delivered its seven 35% film, its seven 30% film, but being short seven of its regular 25% films.

KBS in Second Action After Auto Overturn

Los Angeles, Feb. 27. Second suit filed against Irving Starr and KBS Productions as the result of an auto accident while on location was started in Superior court by Jackson Rose, cameraman, who is asking \$35,000 damages for injuries and a broken thumb, suffered when the car, owned by KBS and driven by Starr, supervisor of the picture, overturned.

Previously, Phil Rosen, director of the production, sued for \$50,000 damages.

Wallace's Vacash

Within 10 days or so Richard Wallace will sail for Europe on a short vacation with Mrs. Wallace. They arrived in New York last week from the coast via the Canal.

Publix Theatres Corp. Rcvrship. Unlikely; Op. Org. Deemed Solvent

Arbuckle's Six

After four weeks of RKO vaude which started in New Orleans Saturday (25), Roscoe Arbuckle will come to New York to turn out six more shorts for Warner Bros. The Vitaphone studio, Brooklyn, will then reopen to fill current production schedule.

Managers, Ads Must Be Cut 50% Or Else—Recvrs.

Receivers over theatre groups are instituting cuts in salary for managers to as high as 50% of present salary. Reductions of that amount have been enforced in some spots regardless of the present scale of salary and without concessions to such managers who it may be felt are being underpaid.

Dietum of receivers in such cases is a 50% cut or replacement. Cuts are also applying to advertising, publicity and other personnel cost of which receivers believe must be brought down.

Mussolini Film at Palace Indef., \$1.50 Premiere

A \$1.50 premiere for 'Mussolini Speaks' will open the Columbia picture at the Palace, N. Y., March 8. Picture, built around life and activities of the Italian dictator, with offscreen narrative in English by Lowell Thomas, is aimed at the Palace in defiance of the censors.

Columbia had been dickering with Publix for the Riato prior to making a deal to play the Palace.

RKO has not as yet booked 'Mussolini Speaks' for other houses. Buying it will be dependent on the Palace engagement.

It's Selznick, Inc.

Hollywood, Feb. 27. David O. Selznick has formed his own production company, David O. Selznick Productions, Inc. No par value set on the 1,000 shares issued. Directors are Selznick, his wife, Irene Mayer Selznick, and Lloyd Wright, his attorney.

Wife's Illness Forces Leave

Hollywood, Feb. 27. Fulton Ousterwood has taken an indefinite leave of absence from Metro, because of illness of his authress-wife, Grace Perkins.

Writer left Saturday (25) for New York. He has a contract with Metro, which will be resumed when he returns.

LOYAL TO C. B.

Hollywood, Feb. 27. Lenore Coffey, after two years on the Metro writing staff, resigned, to rejoin C. B. DeMille at Paramount. She's working on the script, 'Four Frightened People'.

M-G's Internat'l Script Buy Rights to a German story and its English translation, latter done by Patrick Kirwan and published by Horne Liveright, in 1925, have been purchased by Metro. Story in English is known as 'Bitter Waters'. It was published originally in Leipzig as 'Drochwasser' and later in Paris.

Although Publix Theatres Corp. as signatory to film deals with distributors, owes considerable in back rentals, it is said within Paramount-Publix that this subsidiary will not be placed under a separate receivership from expectations. While Publix, strictly an operating and servicing organization, has liabilities running to a high figure, at the same time has accounts receivable which save it from being an insolvent organization. It is creditor for numerous subd groups now in receivership.

In respect to back rental owed distributors, these sums are actually paid by theatres through medium of Publix Theatres Corp., an operating subd which itself does not control a film theatre or a single lease.

Film rental owed is declared to be under \$500,000, including rental to Paramount as well as all other distributors. Warner Bros. and Metro, large customers of Publix accounts, are the largest of distrib creditors.

Film Rental Concern

Some concern exists among distributors as to collection of film rental which had accrued up to the time of the P-P and Publix Enterprises receiverships through that time, regardless of whether contracts and franchises permit it or not, distrib has been protecting themselves by C.O.D'ing Publix theatres or narrowing film credit with receivers.

No contracts of distrib have been repudiated. Contentment among distrib is that since their contracts are signed by Publix Theatre Corp., they would also hold true for until that corporation itself goes into receivership. All executive contracts, such as unsettled Sam Katz agreement, also carries signature of the operating-servicing organization without guarantee of fulfillment by any theatre or theatres.

Legal question of whether contracts of Publix are endangered through Publix being a subsidiary of P-P has not as yet been settled, but in outside quarters it is maintained that if this were true concerning the Publix operating company, it would also hold true for any contracts of other subd such as distributing, studio and foreign divisions not directly in receivership.

Despite the back rental owed distrib serving Publix, they are going along, according to contracts and franchises as existing, in supplying film to Publix theatres. Right to C.O.D. despite restrictions by contracts, is given distributors, they believe, as a result of Publix's failure to live up to terms of contracts with regard to credit.

F&M TAKING OVER L. A. PARAMOUNT

Los Angeles, Feb. 27. Fanchon & Marco, in association with Harry C. Arthur and Jack Partington, have taken a lease on the Paramount here and will reopen the house next Thursday (2). Paramount operation terminated last Friday night with the house currently dark.

F&M, operating for Parmar corporation, will inaugurate a company of their stage units at Paramount first run p.k. House will be scaled at 25c and 35c, similar to the old RKO in New York.

Froese, who last week acquired the 50% interest held by Fox West Coast in the Manchester and Balboa, neighborhood houses here, have turned both over to Milt Arthur, brother of Harry, for operation. Arthur presently operates the F&M/C houses in Santa Ana, Fullerton and Anaheim, as well as having the State and Capitol, Long Beach, for individual operation.

Like's Second for Freuler

Hollywood, Feb. 27. 'Find the Clock', mystery melodrama, second feature on his picture-to-picture producing arrangement with Freuler Films will be set in two weeks by Ralph Like at International studio. He has just completed the first, 'Easy Millions'.

Jack Jevne is preparing the 'Clock' continuity.

Special Publicity in VARIETY Under a Special Plan

"Variety's" Special Publicity Plan has been functioning for some years. It has been employed by many of the newly-made stars in Pictures, Vaudeville and Radio, while the standard players and attractions have long since discovered its value in the advancement of stage position and salary.

The campaign is designed to keep a professional name continuously before the show business, all over the world, every week for 52 weeks in a year. This publicity may be used in displayed type or pictorially, but does not include reading matter, other than a limited caption under cuts.

"Variety's" Publicity Plan is made sufficiently flexible in cost to meet almost any condition.

A copy of the plan with other information as may be desired can be obtained at any "Variety" office.

NEW YORK—154 West 46th St.

CHICAGO—Woods Theatre Bldg.

HOLLYWOOD—Taft Building

LONDON—8 St. Martin's Pl., Trafalgar Sq.

Picture Possibilities

'Alien Corn'—Favorable

'ALIEN CORN' (Drama, Katherine Cornell, Belasco). With a Katherine Cornell, Sidney Howard, Guthrie McClintic hook-up, show figures to be a stage success and ultimately will reach the screen.

Dec.

'American Dream'—Unfavorable

'AMERICAN DREAM' (Theatre Guild—Drama—Guild). Too dramatically heavy and radical for cinematic recommendation.

Abel.

Haysites See End of Anti-Trust Suits in Quittner Case Dismissal

Throw-out of the Quittner action against the major industry is regarded in the Hays office as providing precedent for which it has hoped. That this case, called the best prepared ever brought by an exhibitor against major interests, was dismissed after 12 weeks in the Federal court, will have the effect of discouraging wholesale litigation in the industry framed around conspiracy and restraint of trade charges.

Fully \$200,000 is estimated to have been expended in this action. The time element, alone of heads of companies and executives who were called to testify, is figured to run into large sum.

What part of the cost is the plaintiff's is another matter, since months of preparation as well as the stage in court are to be calculated.

No legal test to date, according to producer representatives, had been so thorough as that brought by Quittner.

The opinion that evidence in the Quittner action tended to show that picture companies or some of them have violated the anti-trust laws, was expressed by the Federal Court in his dismissal Friday (24) of the case.

Judge Caffery by his decision is held by the plaintiff (Quittner) side to have strengthened the possibilities under appeal, which Graham & Reynolds, Quittner's attorneys, say they propose filing.

The court said the plaintiff could not recover unless he could damage section of the statute upon the ground that I have stated. They may resort to other remedies, but not under the Federal damage section.

Film on F. G. Bonfils

A story based on the life of the late F. G. Bonfils, "Denver Post" publisher, was contracted for by Macaulay nearly a month ago prior to last week's reported intention of Metro to do the picture on Bonfils. As a result, Metro may look into the novel Macaulay will publish March 15.

Lou Goldberg, picture advertising man recently with Warner Bros., spent many years in Denver and knew Bonfils. He is the author of "Mr. Film Flammar", the story Macaulay is to publish and has informed Louis B. Meyer of the plan. Meanwhile, Paramount and Warners are reported interested also.

Mayer, according to coast reports, discussed a story on Bonfils' life with Gene Fowler, who would go to Denver to prepare material.

WB Finishes First Three

Bobby Jones Golf Shorts

Hollywood, Feb. 27. Trick stuff being made at Warners for the Bobby Jones series of golf shorts consists in breaking down the champ's swings before a black drape with the essential parts of Jones' anatomy draped in black to give further prominence to the arm or leg being demonstrated. With three of the shorts, the reelers have been finished. They are "Hands and Grip," "Position and Backswing," and "More Backswing." Joe E. Brown, Vic Herman and Arthur Pennington are the stars in the series, appeared in the first. Guy Kibbee and Glenda Farrell are in the second and W. C. Fields, Warner Oland and William B. Davidson in the third.

Scripting Mae West

Paramount is reading "Cora Potts," novel by Ward Greene, for Mae West's next. Author is editor of "King Features Syndicate." Miss West, at the Brooklyn Paramount this week, holds over for a second week there and then goes to the Chicago, Chicago. After that she's due on the Coast.

'Miracle' Interests Par

Hollywood, Feb. 27. Paramount is considering "Miracle at Verdun" as possible film fodder. This is the Theatre Guild production about the awakening of the soldier dead.

Not a Bit Bashful

Hollywood, Feb. 27. Warner publicity staff had a tough time with the crowd of crashers trying to muscle in on the preview showing of the "42nd Street" train at the Santa Fe depot. Finally one of the staff, assigned to question all the unfamiliar faces he saw in the party, asked a former Iowaian: "Who are you with?" Proudly the crasher indicated the frail clinging to his arm. "I'm with my girl," he said.

Casey, Elliot in Move To Include UA, Col, Roach in Basic Pact

Hollywood, Feb. 27. With arrival here Saturday (25) of William C. Elliot, president of the IATSE, a movement gets under way to bring United Artists, Columbia and Hal Roach into the basic agreement existing between major studios and unions.

As a concession, it is believed the studios will then include several minor crafts in the agreement not permitted to join when the original document was signed. Elliot will work out this and other union issues with Pat Casey, Producers' representative.

If UA, Col and Roach become a part of the agreement, although not signing it previously, different wage scales in effect on those lots will be adjusted to conform with those of the companies now included in the pact.

Elliot and Casey will also confer on recent cuts at Fox, Universal and Radio as they affect union workers.

Film's \$7.70 Bally

Warners' "42nd Street" is slated for the Strand, New York, opening March 3. On the night preview the film will have a special preview showing at \$7.70 top for the benefit of the women's national repeal committee, of which Mrs. Charles H. Sablin is the leader.

Film Song Suit Decided

In Tiffany Prods. Favor

Suit which was brought in the Federal court by Morris Bell Wootter against Tiffany Productions, Inc., and the Star Production Co., was decided Wednesday (15) in favor of Tiffany by Judge Coleman. Miss Wootter's claim was that the song, "I Don't Want to Go on a Gondola," from her musical play, "Bambino," was lifted and incorporated in a short subject released by defendants.

Tiffany's defense was that Miss Wootter gave her oral consent to the use of the material in consideration of the publicity she was to have derived as a result of the short.

Bertram Meyers of the law firm of Pitloran & Meyers represented the defendants. Plaintiff's counsel was Arthur Driscoll, of O'Brien, Driscoll & Rattery.

Gus Kahn Gaggling at MG

Hollywood, Feb. 27. Gus Kahn, lyric writer, gags and shorts in addition to songs. Studio is considering an original he has scribbled, "The Ole Maestro." Kahn was originally intended for Ben Bernie, but may be switched around for Jack Pearl who is signed to Metro.

10TH OLYMPIAD IN 14 REELS

Hollywood, Feb. 27. Firm here is supplying the entire L. A. Olympic Games, on 16mm for \$70. The athletic events are in 14 reels, of 100 feet each, quoted at \$5 a reel. The 14 chapters are virtually a history of every minute of the 10th Olympiad.

Faded B. R. Holds Up Dick Talmadge Films

Hollywood, Feb. 27. With expected financial backing still unobtainable, the Richard Talmadge company has moved off the Universal lot and is taking office space at the Lary Darnous studio. Talmadge has been idle since last October.

Actor has contracts for several action pictures, but executives, but has been unable to deliver because of no bank roll.

16MM. TALKER BOOM ALL SET

With three new 16mm sound-on-film projection machines set to be marketed within the next two weeks, the tiny picture field is expected to take on new life. That there are only about 200 sound machines in U. S. homes today is blamed for the fact that so much to any lack of product as to the fact that the right kind of machines with the right price have not been available.

That there are 400,000 silent 16mm machines, most of them admitted obsolete, in homes and institutions now is sufficient encouragement to manufacturers and producers that what silence has done sound can more than repeat.

Eastman interests last week made the prediction that within the next two years the little field will be larger than the 35mm demands.

Laboratories and film libraries that heretofore have sold peddled small film activities now are geared to meet the demand. One of the oldest libraries predicted over by Major Tom Evans claims it can supply 16mm film with sound at the rate of over 50,000 feet daily.

SCA is taking the lead toward the new equipment which it is set to market will cost homes around \$150. Major company resistance to permitting their professional product to be reduced to the level of Educational, Columbia, Pathe and Universal are okaying the reduction. From indications two more of the majors will add their consent by the time the new equipment is released.

Fox Defers 3

Hollywood, Feb. 27. Three pictures set to go into production today (27) were called off for the time being by Fox on Saturday night.

They are Jesse Lasky's production, "The Power and the Glory," to be directed by William K. Howard, which is set back until March 20. "Hush," which is set back until March 20, which David Butler was assigned to direct, is also a March 20 assignment. "My Dear," Harry Lachmann directing, is set back until April 3. No explanation given for sudden switch.

Alternating Film-Stage

Combo Idea Up Again

Hollywood, Feb. 27. Revival of the old type of combo company which acted a story partially on the screen and partially on the stage will be tried by Cliff Eroughton, former producer for George Weeks. Broughton is assembling a cast and will start filming in two weeks at international studio on the picture portions. One night stands and small communities without regular film entertainment will be booked. Last show of this type was tried about 10 years ago by the late George Behan with "Sign of the Rose."

Medbury's Col Shorts

John P. Medbury, in the east indefinitely, is giving up his syndicate work, but will continue to short subjects for Columbia. As m. c. of the Old Gold radio program, the humorist has a 13-weeks' contract with options. Col. is already releasing two short subjects by Medbury, "Curiosities" and Travolpaugh. Mrs. Medbury got in Thursday (23) from the coast by car to join her husband.

Latest Selling Season Ever Because of Rcvrships. and New Operators; 6,500 'Good' Accounts

Stepping Up

Hollywood, Feb. 27. Two weeks ago all names were taken off the office doors in Paramount's writing department. This week all members of the studio publicity department had their names lettered on the publicity department doors.

Most Coast Producers Put on C.O.D. Basis By Supply Houses

Hollywood, Feb. 27. With the generally unsettled condition of the picture business, supply houses, furnishing producing companies with equipment, film and other supplies, are attempting to establish their business with the majority of studios on a strictly C. O. D. basis. At the present time there are only two major production companies said to be meeting their bills on a monthly basis. Others are lagging behind, and in some cases owe local supply houses for merchandise purchased six months ago. In an attempt to collect, merchants are met with the argument that returns are not coming in from the distribution companies. Some of the sales organizations dealing with the studios have taken paper in payment for supplies, but have been unable to discount it. Since Public went into receivership, Paramount Productions has been paying out bills weekly. Studio feared that through its Public connection its credit would become impaired, and instituted the weekly payment to eliminate any embarrassment.

Cantor's Next Pic

Bobby Connolly will stage the dances in the next Eddie Cantor picture. Sam Goldwyn is conferring this week with Eddie Cantor on the story, production to start May 1.

Coast Technicians for Kennedy's Fla. Unit

Hollywood, Feb. 27. Set to leave for this week to join Aubrey Kennedy's production company at St. Petersburg, Fla., are Frank Drilik, listed as director; Mack Stenger, cameraman, and William Chicago, assistant manager. Drilik has done some art work, but has no record as a director here. Oral Cloaky, who represents Kennedy's backers here, has approached Lane Chandler, Robert Gale, Jules Cowles and Martha Mattox to go to Florida for the proposed picture, a remake of "Bar Sinister." Players were offered their regular salaries for three weeks plus transportation. No contracts signed yet.

Crabbe's Personals

Bill Pine from the Paramount studio left New York Friday night (24) for Boston with Buster Crabbe of "King of the Jungle," who made a personal appearance there, following one in New York. He will also appear in Buffalo, Detroit, Milwaukee, Chicago and Denver, Pine accompanying. Following the Denver appearance Crabbe will fly to Washington to attend the inaugural Saturday (4). Pine going on to Coast.

Swede's Magyar Script

Hollywood, Feb. 27. Nils Astier will be featured by Metro in "Rhapsody," newly acquired Hungarian play by Alexander Huidobago, which has received good notices in stage production in central Europe. Lucien Hubbard will supervise.

Latest selling season in the history of the business impends, distributors openly admitting that it is futile to sign contracts that the average present-day box office until its permanent ownership status is established.

July is now figured as the earliest when house ownership for the remainder of '33-'34 can be deemed settled. By that time distributors are counting on receiverships either being made permanent, and with sufficient tenure of office assured to make contracts with them worthwhile. The sales heads also are confident that by then the bulk of new owners of individual houses and small circuits will be in possession.

6,500 'Good' Accounts Where in the average year 7,500 theatres accounts are considered by major companies as 'good,' this year, it is generally calculated the ordinary total is shortened at least by 1,000. Of the existing 6,500 current good accounts at least one third are estimated to be in receivership.

The actual number of theatres in process of change of ownership is not known and cannot be calculated until present furies have abated.

Were film contracts made with the theatres, there would be no occasion for the sales heads to ignore the apprehension. But legally, it is held that even though a present owner tries to force his contractual obligations on his successor, the new owner, at a moment's notice, can ignore the apprehension. But legally, it is held that even though a present owner tries to force his contractual obligations on his successor, the new owner, at a moment's notice, can ignore the apprehension. But legally, it is held that even though a present owner tries to force his contractual obligations on his successor, the new owner, at a moment's notice, can ignore the apprehension.

SOUTHERN CHAIN WINS 50 P.C. CUT BY UNIONS

New York advices indicate that Charles Koerner, heading operation on the former Interstate houses owned by Carl Hoblitzelle, has negotiated a reduction of about 50% in union costs over the circuit.

Concerns stagehands and operators, with reports reaching New York that the unions stand ready to co-operate in every way with Koerner to keep the southern houses open.

Houston, Feb. 23. Union motion picture projectionists of Houston, Texas and Fort Worth have reached satisfactory terms with two groups of theatres in these cities, ratifying agreements which will permit amicable operation of the new setups which follow their present states of receiverships and bankruptcy.

Involved are the trustee in bankruptcy for RKO-Southern Corporation and the receivers for Southern Enterprises, Inc., of Texas, formerly Public.

Projectionists took a cut under the \$70 statute, reduced the required number of operators from four to two men per booth. Union itself will provide for a swing man. One stage hand provided for each booth at a substantial cost. Union situation is thus cleared up until September, 1934.

Providence Showmen

Checkmate Picketing

Providence, Feb. 27. Three theatres here, beset with labor troubles, got temporary relief last week when the Superior court granted the picketing restraining members of allied theatrical unions from picketing the new Metropolitan, Olympia and Royal theatres. The Met is in the downtown section, the other two in the Olneyville section of Providence.

The Met was the first to go into court asking relief from picketing. The other two houses followed, and the success of the Met. All petitions were temporary and will be heard later. The three stands, however, anticipate success eventually as Supreme court has already ruled favorably on petition of Samuel Bumes, operator of two theatres here.

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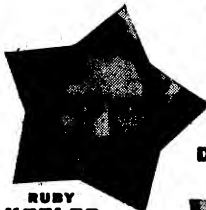
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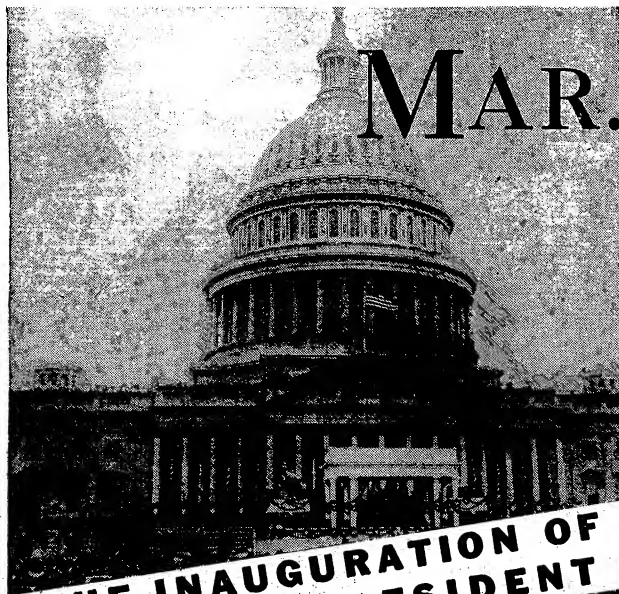
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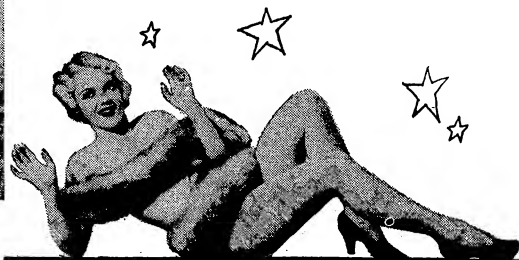


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CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, **Allied** Offices: 725 Seventh Ave., New York, N. Y.

Cowboy Counselor. The. Hot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Oct. 16. Rev. Feb. 7.

Eleventh Commandment. The. From the play by Brandon Fleming. Marian Marsh, Thelma Todd, Von Eltz, Alan Hale. Dir. Geo. Melford. 64 mins. Rel. Feb. 6.

Intruder. The. Monte Blue, Lila Lee. Dir. Albert Ray. 62 mins. Rel. Jan. 25.

Iron Master. The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 66 mins. Rel. Nov. 18. Rev. Feb. 7.

Officer 13. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Sena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. Rev. Jan. 31.

Persian Romance. A. Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.

Chesterfield Offices: 1540 Broadway, New York, N. Y.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

King Muger. The. From the novel. Conway Tearle, Natalie Moorhead, Robert Frazer, Dorothy Revier. Dir. Rich. Thorpe. 64 mins. Rel. Sept. 28. Rev. Nov. 1.

Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 71 mins. Rel. Nov. 15. Rev. Jan. 3.

Strange People. Mystery melodrama. John Darrow, Gloria Shea, Hale Hamilton. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15.

Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. 70 mins. Rel. Dec. 1.

Hollywood Offices: 229 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Murray, Dir. Al. Rogell. 64 mins. Rel. Jan. 24.

Bitter. The. General Van. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

Child of Manhattan. Stage play by Preston Sturges. Romance of the distance. Thelma Todd, John Boles. Dir. Eddie Skantz. 72 mins. Rel. Feb. 4. Rev. Feb. 14.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.

End of the Trail. The. A U. S. cavalry officer, who is court-martialed, and redeems himself across the continent in passenger ships. Evelyn Knapp, James Murray, Dir. Al. Rogell. 64 mins. Rel. Jan. 24.

Lost Man. The. Drama of outwary on the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgin. Time, 64 mins. Rel. Aug. 31. Rev. Sept. 20.

Man Against Woman. Man's strength against woman's wills. Jack Holt, Lillian Mills. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 18. Rev. Dec. 20.

Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 64 mins. Rel. Jan. 20.

Mark It Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. D. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. Feb. 24.

No More Orchids. A millonair's life is regenerated by the new American spirit. Carole Lombard, Lyla Talbot, Walter Connolly, Louise Clouser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.

Obey the Law. Original of an easy mark who turned frebrand. Leo Carrillo, Lillian Mills. Dir. Ben. Stoll. 69 mins. Rel. Jan. 20.

Silent Men. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Mar. 8.

So This Is Africa. Original. Wheeler and Wolsey go to Africa with some tame lions. Raquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evelyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10.

That's My Boy. Football story of the usual lines. Rich. Cromwell, Dorothy Jordan, Max Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Benson. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 65 mins. Rel. Oct. 10.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Follies.' Helen Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 10.

Virtus. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 mins. Rel. Oct. 26. Rev. Nov. 1.

Washington Melodrama. Lila Lee, Constance Cummings. Dir. Jas. Cruze. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 25.

Western Code. The. Tim McCoy western. Dir. J. P. McCarthy. 58 mins. Rel. Dec. 1.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyear. Time, 66 mins. Rel. Oct. 7. Rev. Sept. 27.

Studios: Burbank, **First National** Offices: 321 W. 44th St., New York, N. Y.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 4.

Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolf. Time, 55 mins. Rel. Dec. 15. Rev. Oct. 10.

Crash. The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 mins. Rel. Oct. 8. Rev. Sept. 13.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Gerard Beaumont. 70 mins. Rel. Jan. 14.

Life Begins. Tactfully handled maturity story from a stage play. Loretta Young, Edw. G. Robinson, Lila Lee, Fred and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.

Match King. Fictitious romance of the Swedish financier. Warren William, Edw. G. Robinson, Lila Lee, Loretta Young. Dir. Michael Curtiz. Time, 73 mins. Rel. Dec. 31. Rev. Dec. 13.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 21.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 18. Rev. Dec. 25.

Three on a Match. Three college girls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 28. Rev. Nov. 10.

Tiger Shark. Life and tragedy with the tuna sharks. Edw. G. Robinson, Zita John, Rich. Arlen. Dir. Howard Hawks. Time, Rel. Sept. 24.

You Said a Mountain. Joe Brown sings to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 28. Rev. Nov. 22.

Studio: Fox Hills, **Fox** Offices: 850 Tenth Ave., New York, N. Y.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Seddon. Dir. Sidney Lanfield. Rel. Feb. 24.

Call Her Savage. Tiffany Thayer's story of a half bred girl. Clara Bow, Margaret O'Brien, George E. Stone. Dir. John Francis Dillon. Time, 82 mins. Rel. Nov. 27. Rev. Nov. 25.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Marshall, Ursula Bond, Fred and Lyla Talbot. Length 110 mins. No release date set. Rev. Jan. 10.

Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi, Irene Vay. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 18. Rev. Oct. 4.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in these states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

cluding several sexes and writers, were laid off last week. Dave Warner, casting chief, is making a trip to New York.

A wild animal film will be made by Television Pictures in Billings, Mont. Charles Dittz will direct and Roland Price is cameraman.

Peggy Conklin Set

Peggy Conklin has been given a contract by Metro and reports for work April 1. She goes into a picture version of 'Mademoiselle' in which she appeared in the east.

'Life of Jimmy Dolan' has been renamed 'The Kid's Last Fight' by Warners.

Arthur at Metro

After being out of studio's payroll for several years, George K. Arthur returns to Metro for a part in 'Service.'

'Universal's The Man Who Reclaimed His Head' which may feature Boris Karloff, is being adapted by John Huston. William Wyler will direct.

Edward Everett Horton is on his way to London to get a picture for British Gaumont.

James Gleason will make one picture for British Gaumont, sailing from New York for London March 1.

Conroy for Retakes

Frank Conroy arrives from New York this week to appear in retakes of Metro's 'Possessed.' William Courtright, who accompanied him, will make tests at several studios.

Swickard Returns

Josef Swickard returns to pictures after an absence of two and a half years. He is on the Warner lot.

'King Kong' goes into the Chinese 'Big Mate' at \$1 top and 80c. mats. It's the first Radio pic to play a Grauman deluxer.

Three After One

Three studios are after Leo McCarey to make a musical. Negotiations started after the success of 'Kid from Spain' which he megged.

Warner Error

Warners is now 10 days behind schedule on 'Mayor of Hell' as a result of using inexperienced child extran at \$18 a week. Kids couldn't remember lines.

Universal's remake of the serial, 'Perils of Pauline,' gets under way in April.

English Speaking Union banquet closed the day and production staff of 'Cavalcade' at the Baltimore.

Metro hopes to produce 'Tarzan and His Mate' and has placed Leon Gordon on the script to whip it in shape. Several writers have been on the job.

Government Help

Metro has obtained the co-operation of the government in the production of 'The Pilot,' much of which will be made at Wright Field, Dayton.

B. P. Schulberg has given a term paper to Jacqueline Wells, formerly with U.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 22.

First Year. The. Domestic drama from a stage play. Janet Gaynor, Chas. Farrell, Dir. William K. Howard. Time, 71 mins. Rel. July 21. Rev. Aug. 23.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, Eli Brendel. Dir. David Butler. Rel. Dec. 26. Rev. Dec. 27.

Hot Check Girl. Murder and mystery in a nightclub. Sally Eilers, Ben Lyon, Gloria Rogers, Dir. Sidney S. Lumet. Time, 65 mins. Rel. Sept. 24. Rev. Oct. 11.

Hot Pepper. Flag and Quilt—with Lupo. Edmund Lowe, Vic McLaglen, Lupo Voles. Dir. John Blystone. 74 mins. Rel. Jan. 22. Rev. Jan. 24.

Am Quilt of Love. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Vay. Dir. John Francis Dillon. Rel. Mar. 3.

Internal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10.

Me and My Gal. Comedy drama. John Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 73 mins. Rel. Dec. 4.

Rackety Rack. Football satire. Victor McLaglen, Greta Nascen. Dir. Alfred Werker. Time, 68 mins. Rel. Oct. 23. Rev. Nov. 8.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 8.

Seller's Luck. Original. Romance of a U. S. Navy cog. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 10.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 17.

Shenlock Holmes. The. Conan Doyle story with a new gangster twist. Olive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 16. Rev. Nov. 18.

Six Hours to Live. Murdered politician is revivied to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Dec. 16. Rev. Dec. 18.

Smoke. Lightning. From Zan Gray's 'Canyon Week.' Geo. O'Brien, Ned O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Strug. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 88 mins. Rel. Feb. Rev. Jan. 31.

Toss of the Stormy Cloud. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilee.' Will Rogers, Marian Nixon, Dir. Jas. Blystone. Time, 76 mins. Rel. Nov. 18. Rev. Dec. 6.

Freuler Associates

Offices: Paramount Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. F. McGowan. Rel. Mar. 16.

Fighting Gentleman. The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. 68 mins. Rel. Oct. 23. Rev. Nov. 10.

Forty-Niners. The. Overland trek in pioneer days. Tom Tyler. Dir. J. P. McCarthy. 49 mins. Rel. Oct. 28. Rev. Dec. 30.

Gambling Sek. The. Racing story with a society slant. Ruth Hall, Grant Tinker. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 27.

Kiss of Araby. Original. Sahara story of British army and Rift, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Robert Burns, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 16.

Savage Girl. The. Big game hunters find a white jungle beauty. Rochelle Lee, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry La Frasier. Rel. Dec. 6.

When a Man Rides Alone. Robin Hood of the West and some daring stage cowboys. Tom Tyler, Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: 1619 Broadway, New York City

Crusader. The. Drama of a crusading district attorney. Evelyn Bran, H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Lewis Cl. Edwards. Time, 76 mins. Rel. Nov. 18. Rev. Dec. 10.

Gun. Western drama. Jack Hoxie, Alice Day, Matthew Betz, Dynamite-horse. Dir. Otto Brower. Time, 55 mins. Rel. Sept. 15. Rev. Oct. 11.

Gold. Western drama. Jack Hoxie, Betty Roy. Rel. Mar. 1.

Hearts of Humanity. Drama of New York's East Side. Jean Harsholt, Jackie Seary, J. Farrell MacDonald, Claudia Dell, Charles Delaney. Dir. Christy Christy. Time, 70 mins. Rel. Sept. 1. Rev. Sept. 27.

Law and Lawless. Western drama. Freda, Hilda Roder, Yakima Canutt, Wally Wales, Dynamite-horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Jan. 24.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 14.

Phantom Express. The. Railroad melodramatic mystery. J. Farrell MacDonald, William Collier, Jr., Sally Blane, Robert Bosworth, Eddie Phillips, Lila Lee, Christy Cabanne. Time, 71 mins. Rel. Sept. 15. Rev. Sept. 27.

Public Be Damned. The. Story behind the present-day corruptions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1.

Sing, You Sinner. Dramatic life of a torch-singer. From the play by Wilson Brown, Eugene O'Neill, Paul Robeson. Rel. Nov. 18.

Unwritten Law. The. A drama of betrayal and vengeance. Greta Nascen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Heida Hopf. Dir. Christy Cabanne. Rel. Oct. 15. Rev. Oct. 18.

Vampire Bat. The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Madge Eburne. Dir. Frank Strayer. Rel. Jan. 21.

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collin. Rel. Feb. 18.

Studios: 4376 Sunset Drive, **Mayfair** Offices: 1600 Broadway, New York, N. Y.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 14.

Her Man. Mystery. The story behind the present-day corruptions. Evelyn Brent, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1.

Malaya. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 69 mins. Rel. July 21. Rev. Feb. 17.

No Love in Venice. Novelty crime story. Gilbert Roland, Noah Berry, Barbara Kent. Dir. E. Mason Hopper. Time, 73 mins. Rel. Sept. 15. Rev. Oct. 1.

Tangle of Wines. Mystery in a deserted desert home. Lloyd Whitlock, Doris Hill, Glen Tryon, Jane Reynolds. Dir. Frank Strayer. Time, 69 mins. Rel. Sept. 1. Rev. Oct. 28.

Metro

Offices: 1540 Broadway, New York, N. Y.

Blonde of the Follies. Self explanatory title. Marion Davies, Robert Montgomery, Billy Dove. Dir. E. Goulding. Time, 91 mins. Rel. Aug. 13. Rev. Sept. 13.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. Rel. Feb. 17.

Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson. Dir. Chas. F. Riesner. Time, 73 mins. Rel. Aug. 27. Rev. Sept. 10.

Fast Life. Typical Halnes story with a thrilling speed boat race. William Cooper, Conrad Nagel, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 82 mins. Rel. Dec. 2. Rev. Dec. 10.

Flesh. Wallace Berry as a wrestler. Karen Morley, Riccardo Cortez, Jean Harlow. Rel. Jan. 29. 84 mins. Rel. Nov. 22.

Faithless. Rich girl learns the lesson of the depression. Talitha Bankhead, Robert Montgomery. Dir. Barry Deamont. Time, 76 mins. Rel. Oct. 16. Rev. Nov. 22.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. March 1.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupo Voles, Conrad Nagel, Virginia Bruce. Dir. Wm. C. McGowan. Rel. Dec. 16. Rel. Oct. 1. Rev. Nov. 25.

Lady Deceived. The. Based on the Broadway stage hit by Martin Brown, Irene Dunne, Phillips Holmes. Dir. Charles Brabin. Rel. Jan. 13.

Mask of Fu Manchu. Chinese plotter seeks the sword of Genghis Khan. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 65 mins. Rel. Jan. 26. Rev. Dec. 6.

Outsider. The unlicensed surgeon performs seeming miracles. Harold Huth, Jo In Barr, Frank Lawton. 90 mins. Rel. Jan. 26.

Peek Up Your Troubles. Laurel and Hardy full length military comedy. Dir. Geo. Marshall and Raymond Carey. Time, 70 mins. Rel. Sept. 17. Rev. Oct. 4.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role, Maureen O'Sullivan, Dorothy Peterson. Dir. Louis L. Lasker. Time, 65 mins. Rel. Dec. 13. Rev. Nov. 16.

Prosperity. P. M. depression comedy with Marie Dressler and Philip Moran. Dir. Dan Wood. Time, 81 mins. Rel. Nov. 12. Rev. Nov. 16.

Rasputin and the Empress. The Russian overthrow and its cause. John Reed, 133 mins. No release set. Rich. Boleslavsky. Roadshow time, Dec. 21.

Rescue Duet. Jon Hefrow and Clark Gable as a new team in a story of Indo-China. 140 mins. Rel. Jan. 26. Time, 83 mins. Rel. Oct. 22. Rev. Nov. 16.

Rivets. John Gilbert as a skydiver worked by Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. March 24.

Secret of Madame Blanche. The Based on Martin Brown's play "The Lady." Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 63 mins. Rel. Feb. 3. Rev. Feb. 7.

Smilin' Through. Remake of the Norma Talmadge silent and Jane Cowl play. Norma Talmadge, Jean Howard, Fleming March, O. P. Heggie. Dir. Sidney Franklin. Time, 95 mins. Rel. Sept. 18. Rev. Oct. 18.

Son-Daughter. The From the play by David Belasco. Helen Hayes, Ramon Novarro, Lillian, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec. 23. Rev. Jan. 13.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 80 mins. Rel. Dec. 13. Rev. Nov. 16.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. March 3.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phyllis Barry, Horace Ates, John Miljan. Dir. Edward Seligwick. Rel. Feb. 10. Rev. Feb. 14.

What Women Give. Picturization of the Broadway play, "Men Must Fight." The war problem. 64 mins. Rel. Dec. 13. Rev. Nov. 16.

White Sister. The Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable, Dir. Victor Fleming. Rel. Feb. 10. Rev. Feb. 14.

Whispering in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Borgnine, Jean Harlow. Dir. Elliott Nugent. Rel. Jan. 26. Rev. Jan. 31.

Studio: 6048 Sunset Blvd., Hollywood, Cal. Monogram Office: 723 Seventh Ave., New York, N. Y.

Diamond Trail. Western. Rex Bell. Dir. Harry Fraser. Rel. Dec. 30.

Fighting Champ. The Western. Bob Steele, Arietta Duncan. Dir. J. P. McCarthy. Time, 65 mins. Rel. Dec. 10.

Girl from Calgary. The Girl cowboy comes east to stage triumphs. Fil O'Droney, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.

Guilty or Not Guilty? Betty Compson, Claudia Dell. Dir. Albert Hay. 67 mins. Rel. Nov. 15.

Klondike. Physician who falls in a major operation make a comeback. Frank Lewis, Tina Todd, H. B. Walball. Dir. Lyle Talbot. Time, 65 mins. Rel. Aug. 30. Rev. Sept. 27.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.

My Mother. From R. B. Kye's "The Just Judge." Western story of a woman who runs a gambling resort. Pauline Frederick, Claire Windsor, Theo. Von Kramarsky. 77 mins. Rel. Dec. 15. Rev. Feb. 21. (Originally titled "Self Defense").

Strange Adventure. Regis Toomey, June Clyde. Dir. Phil Whitman and Raymond Brown. 64 mins. Rel. Feb. 14.

Thirteenth Guest. The Mystery play about of "Scarface." Ginger Rogers, Lyle Talbot, J. Farrell McDonald, Dir. Alfred Ray. Time, 65 mins. Rel. Aug. 25. Rev. Sept. 27.

Western Limited. The Mystery aboard a transcontinental train. Estelle Taylor, Edmund Burns, Gertrude Astor, Crawford Kent. Dir. Christy Young. Time, 62 mins. Rel. Nov. 5. Rev. Jan. 24.

Studio: 5851 Marston St., Hollywood, Cal. Paramount Office: 1601 Broadway, New York, N. Y.

Big Broadcast. The Broadcasting story with many stars. Stuart Erwin, Harding Croas, Lila Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. 18. Rev. Oct. 18.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Bennett, Gladys Badel, Verne Teague. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

Blonde Venus. Story of a stage woman's efforts to retain her charm. Marlene Dietrich, Charles Bickford, 66 mins. Rel. Dec. 10. Rev. Dec. 10.

Crime of the Century. The From the European stage play of same title. Jean Harlow, Charles Bickford, 66 mins. Rel. Dec. 10. Rev. Dec. 10.

Dead Reckoning. Original new story by Robt. Frennell of a Flying Dutchman after a voyage. Shirley Gray, Chas. Ruggies, John Halliday, Verne Teague. Dir. Paul Seaton. Rel. Feb. 24. Rev. Feb. 24.

Devil is Driving. The Wynne Gibson, Edmund Love, Dickie Moore. Dir. Stollor. Rel. Dec. 9. Rev. Dec. 9.

Everest for Sale. The story becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggies. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 15.

Farwell to Arms. The story of a novel war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. The story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Eric Kenton. Rel. Feb. 24.

He Learned About Women. The story of a young man, Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hallo, Everybody. Original radio story by Fannie Hurst. Kate Smith, Rankin Scott, Betty Hutton. Dir. Selzer. Rel. Jan. 31.

Hot Saturday. Happen in small town. Nancy Carroll. Dir. W. Selzer. Time, 72 mins. Rel. Oct. 18. Rev. Nov. 8.

I Had a Million. How various persons would react to an inheritance. Gary Cooper, Constance Bennett, Gladys Badel, Verne Teague. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lella Hyams. Dir. Chas. Kenton. December special. Rel. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dirs. Hum. Carson and Sam Taylor. Rel. Dec. 10.

Lady's Profession. A story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Dec. 10.

Lily Christine. British made. Corinne Griffith, Colfin Clive. Time, 59 mins. Rel. July. Rev. Sept. 20.

Luxury Liner. From the novel by Gina Kaus. Grand hotel on shipboard. Joe Bonomo, Lila Hyams, Verne Teague. Dir. by Lothar Mendez under B. P. Schuberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Madame Butterfly. From the opera. Sylvia Sydney, Gary Grant, Chas. Ruggies. No. 6. Releasing. Rel. Dec. 21.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 1.

Movie Crazy. Harold Lloyd breaks into picture business. Eugene Cummings. Dir. Clarence Bruckman. Time, 36 mins. Rel. Sept. 23. Rev. Sept. 20.

Murders in the Zoo. Original by Philip Wyllie and Seton I. Miller. Drama about a zoo. 64 mins. Rel. Dec. 10. Rev. Dec. 10.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 31.

Night After Night. Humor in the night club. Mae West, Gary Raft. Constance Bennett, Charles Bickford. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

Night of June 13. The neighbors react to murder suspicion. Clive Brook, Lila Hyams, Ruggies. Dir. Stephen Roberts. Time, 75 mins. Rel. Sept. 23. Rev. Sept. 20.

No Man of Her Own. From the novel "No Bod of Her Own." Clark Gable, Carole Lombard, Charles Bickford. Dir. Wesley Ruggles. December special. Rel. Jan. 3.

Phantom Pretext. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claude Colbert. Time, 77 mins. Rel. Oct. 1. Rev. Oct. 4.

Pick Up (Schuberg). A girl of the people and a service station shell. Sylvia Thorne, Jimmy Durante. Dir. Marion Gering. Rel. Jan. 31.

70000 Witness. Murder on the football field. Phillips Holmes, Dorothy Jordan, Chas. Ruggies, Johnny Mack Brown, Lew Cody. Dir. Ralph Murphy. Time, 69 mins. Rel. Oct. 1. Rev. Sept. 4.

She Done Him Wrong. Paraphrase of "Diamond Lil." Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross. The Spectacular version of Wilson Barrett's play of the persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 95 mins. Regular release Feb. 24. Rev. Dec. 6.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rameau, Eddie Quillan, Richard Jordan. Dir. Ralph Murphy. Rel. Mar. 13.

Tonight or Never. Original by "The Queen Was in the Parlor." Claudette Colbert, Frederico March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rel. Jan. 24.

Trouble Overboard. Comedy chasers in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

Undercover Man. Secret agent beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Under the Tents. From the Zane Grey story. Stuart Erwin, Verna Hill, Ray Hay, Dir. Henry Hathaway. Rel. Mar. 24.

Wild Horse Mesa. Zane Grey's story. Rudolph Scott, Sally Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25. Rev. Jan. 7.

Woman Accused. The From the story in "Liberty" by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Gary Grant, John Halliday. Dir. Paul Sloun. Rel. Feb. 17.

Office: 723 Seventh Ave., New York, N. Y.

Lucky Girl. Musical comedy farce. Gene Gerrard, Molly Lamont. Dir. Eugene O'Neill. Time, 85 mins. Rel. Sept. 18. Rev. Oct. 18.

Man Who Won. The Story of a wastrel who makes good. Henry Kendall, Heather Angel. Time, 70 mins. Dir. Norman Walker. Rel. Sept. 15.

Office: 11 West 42d St., New York, N. Y.

Blame the Woman. British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground. George Vanderbilt's expeditionary film. 51 mins. Rel. Jan. 1. Rev. Jan. 3.

John Gligo. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Jan. 1. Rev. Jan. 3.

Virgins of Bali. Travlogue of the Island of Bali. Time, 43 mins. Rel. Sept. 15. Rev. Dec. 13.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wikrus. 15 mins. Rel. Jan. 1. Rev. Jan. 3.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Rel. Jan. 1. Rev. Nov. 23.

Studio: Hollywood, Calif. R.K.O. Pathe Office: 1560 Broadway, New York, N. Y.

Come On, Danger. Western. Tom Keene, J. Hayden, Roscoe Ates. Dir. Robt. Allen. Time, 64 mins. Rel. Sept. 23.

Studio: Hollywood, Calif. R.K.O. Radio Office: 1560 Broadway, New York, N. Y.

Age of Consent. The Love and trouble for a co-ed. Dorothy Wilson, Rick and Cromwell. Dir. Gregory La Cava. Time, 68 mins. Rel. Aug. 6. Rev. Sept. 6.

Animals. The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 90 mins. Rel. Dec. 23. Rev. Jan. 3.

Bill of Divorcement. A story based on a shell-shock play. By Clementine Dane. John Barrymore, Billie Burke, Katherine Hepburn. Dir. Geo. Cukor. Time, 69 mins. Rel. Sept. 20. Rev. Oct. 4.

Bird Play. The story of the South Seas. Dolores Del Rio. Dir. Joel McCrea. Dir. King Vidor. Time, 82 mins. Rel. Aug. 12. Rev. Sept. 13.

Cheyenne. The. Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Jan. 20.

Conquerors. The. A story of American depressions and their surmounting. Richard Dix, Fay Gray, George Raft, Dir. W. Wellman. Time, 84 mins. Rel. Nov. 18. Rev. Nov. 22.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Richard Dix, Sam Hargrave. 84 mins. Rel. Jan. 3.

Great Jasper. The. Novel by Fulton Oursler. Dix as a motorman who turns palmer. Rich. Dix, Wera Engels, Edna Mae Oliver. Dir. J. Walter Ruben. Rel. Mar. 14. Rev. Mar. 14.

Half-Naked Truth. The From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Luce Velez, Eugene Paletta. Dir. Gregory La Cava. Rel. Jan. 20.

Hell's Highway. The horrors of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time, 62 mins. Rel. Sept. 21. Rev. Sept. 27.

Hold 'Em Jail. Wheeler and Wooley play the card game. 66 mins. Rel. Aug. 27. Rev. Aug. 27.

Little Orphan Annie. Based on the cartoon. Mitzel Green, Ed. Kennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 15.

Lucky Devils. The story of the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merlan C. Cooper. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Men Are Mules. Leo Carillo. Dir. Wm. Nigh. Time, 66 mins. Rel. Nov. 18.

Men in America. Bill Boyd, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. Time, 67 mins. Rel. Dec. 9.

Monkey's Paw. The W. W. Jacobs mystery story of a hoodooed charm. C. K. Scott, Lila Hyams, Louise Carter. Dir. Wesley Ruggies. 56 mins. Rel. Jan. 13.

Most Dangerous Game. The Island reduce who hunts human beings for food. Charles Bickford, Charles Bickford. Dir. B. Schoedack. Time, 61 mins. Rel. Sept. 9. Rev. Nov. 22.

No Other Woman. Steel worker who rises to affluence and drags his wife into the life of luxury. Charles Bickford, Lila Hyams. 63 mins. Rel. Jan. 6. Rev. Jan. 10.

Past of Mary Holmes. The. Destitute opera singer unwittingly accuses her steel worker husband. Charles Bickford, Charles Bickford. Dir. Harlan Thompson, Slavio Vorkapich. Rel. Jan. 20.

Penguin Pool Murder. The. Stuart Palmer's novel, murder mystery. Mae Clarke, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archainbaud. 69 mins. Rel. Dec. 9. Rev. Dec. 27.

Phantom of Greenwood. The. Mystery at a week-end party. Ricardo Cortes, Katherine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Oct. 18.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Time, 67 mins. Rel. Nov. 15. Rev. Dec. 6.

Secrets of the French Police. Foreign mystery. Gwili Andre, Frank Morgan, Gregory Ratoff. Dir. Ed. Sutherland. Time, 58 mins. Rel. Feb. 13.

Sport Parade. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 66 mins. Rel. Nov. 15. Rev. Dec. 6.

Strangest of the Criminals. The criminal. Mae Marsh, Norman Foster, Reginald Denny. Dir. V. C. Scherzinger. Time, 64 mins. Rel. Oct. 7.

The Girl of the Wona Lisa. The Foreign made. Willy Forst, Trude von Molo. Dir. John S. Black. Time, 82 mins. Rel. Oct. 21. Rev. Sept. 27.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortes, Irene Dunne. Dir. G. Archainbaud. Time, 60 mins. Rel. Oct. 15. Rev. Oct. 15.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the will of municipal graft. John Barrymore, Lila Hyams, Herbert Conli. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 17. Rev. Feb. 14.

Office: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Marlowe stage hit. Ronald Colman, Kay Francis, Phyllis Barry. 74 mins. Rel. Nov. 18. Rev. Dec. 13.

Hallelujah, I'm a Bum. The. Johnnie Walker. Dir. Leo McCarey. Time (roadshow), 113 mins. Rel. Jan. 21. Rev. Nov. 22.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 71 mins. Rel. Nov. 15. Rev. Nov. 8.

Mr. Robinson Crusoe. Adventures in the South Sea. Douglas Fairbanks, Maria Alba. Dir. Edw. Sutherland. Time, 72 mins. Rel. Sept. 21. Rev. Sept. 27.

Perfect Understanding. Swanson original led in England. Gloria-Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyran. Rel. Mar. 14. Rev. Mar. 14.

Rain. Warner Engle's famous stage hit. Joan Crawford, Walter Huston. Dir. Victor Fleming. 93 mins. Rel. Oct. 13. Rev. Oct. 18.

(Continued on page 41)

Indie Theatre Chest To Combat Proposed Adverse Legislation

Los Angeles, Feb. 27.

Faced by the likelihood that 75% of their membership will be forced out of business if proposed drastic laws are projected by the state legislature, Southern California indie exhibs have paved the way to create a small war chest, and to use individual and collective means to combat what they term pernicious legislation.

Each member will be asked to contribute a few dollars towards the fund. Likewise, each exhib is urged to personally contact the legislator from his district and to impress upon him the fact that further oppressive legislation against indie theatres will bring about complete ruin for many of them, with consequent loss of employment to hundreds of persons.

Among the bills that have been dumped into the hopper, and likely to come up shortly after the legislature resumes (28), is a measure that, strictly interpreted, would require indie theatres, which are both at all times, a law that would affect any number of the smaller houses. Another bit of threatened legislation is a 10% tax on all admissions over nine cents, which would hit virtually every theatre in the state; likewise, the proposed one and one-half cent per foot on all exposed film.

Indies point out that with half their membership already on the border line of closing, and with quite a number losing heavily every week, these new laws, which added oppression would sound the death knell for all excepting the larger independent houses, and even these would be forced to take on added hardships.

Min. Deluxe Managers Now Operating Grinds

Minneapolis, Feb. 27.

Developments in the film industry have wrought queer changes here. Edward A. Furni, long manager of the St. Paul Paramount, ace house here, has been ousted and most important theatre of the Northwest Public circuit, and formerly manager of the Orpheum here, has been appointed manager of the Palace, local third-run loop grand, just relinquished by Public. Benz Realty Co. of St. Paul, owner of the property, is operating the house here, and is employing Furni. The scale is a film from opening to closing, putting the theatre in closer opposition to two other grand independent loop houses. Pan-tages charging 15c and the Seventh St. 10c and 20c.

Eddie Ruben, former Public division director for the Northwest, is now lessee and operator of the Pan-tages, 15c grand, 1st and 2nd houses. Pan has been a big money maker ever since Ruben reopened it. In fact, along with the World, W. Pan is the only theatre in the city house with its infinitesimal "nut," it is considered comparatively the most profitable theatre operation here.

Wife Sues F-WC Partner

Los Angeles, Feb. 27.

After 20 years of married life, Stella Sinks filed suit against Earl Sinks, partner of Fox-West Coast Action, in Superior Court, is based on cruelty grounds.

Property settlement was made prior to the suit. Ben Cohen represented the wife.

K. C. Ops Yield 8 P. C.

Kansas City, Feb. 27.

After a series of conferences and counter propositions the Kansas City projectionists in Loew's Midland and the Mainstreet theatres, have agreed to a wage differences for the ensuing year.

The operators in the two houses have accepted a contract dated Feb. 1 and running until Sept. 1, 1933, with approximately a 9% reduction. The negotiations were handled by Division Manager W. A. Finney, for Loews, and Mort Sanger, representative for the Mainstreet.

The Newman Paramount unit, whose contract with the operators does not expire until April 1, 1933, has been given to understand that it also will be granted a 9% reduction.

It is understood the saving to the houses is about \$26,000 a year.

**THE ONLY PICTURE
BIG ENOUGH TO PLAY
THE WORLD'S TWO GREATEST
THEATRES AT THE SAME TIME**



RING

**A
COOPER-SCHOEDSACK
P R O D U C T I O N
WITH FAY WRAY . . ROBERT
ARMSTRONG . . BRUCE CABOT
FROM AN IDEA CONCEIVED BY
EDGAR WALLACE AND MERIAN C. COOPER
RKO RADIO PICTURE**

10,000 S



KONG

OPENS THURSDAY MAR. 2

RADIO CITY MUSIC HALL

RADIO CITY ROXY THEATRE

EATS . . . 10 SHOWS DAILY!

Publix N. W. Readjustments

Speeding Plans to Rid Circuit of Deadwood Houses—Union Labor Cuts

Minneapolis, Feb. 27.

Publix here, with its principal Northwest circuit in receivership, is making speedy progress in divorcing itself from situations which it does not desire to retain under any plan of reorganization. Houses east divided have been unprofitable and are not regarded as holding a great deal of promise under chain operation.

The Palace, Minneapolis loop grind third-run house, was the first to be turned back to its owners, the Benz Realty Co., which is operating it at a dime scale. W. A. Steffes is negotiating for the Empress, a neighborhood house here, and it is expected that the deal will be closed within a few days. Steffes already operates two Minneapolis theatres.

The Paramount theatre, Bismarck, N. D., was taken back by its owner, Fred Cubberly, of Minneapolis, and leased for one year to H. O. Murgidge and Claude Hanson, local independent distributors and exhibitors. Oscar Wommmer, of Willmar Amusement Co. is taking back from Publix the State and Rialto theatres, Willmar, Minn. The Rialto will remain closed. The Grand theatre, Northfield, Minn., has been turned back by Publix to its owner and former manager, E. V. Dilly, who will operate it independently.

The Capital, Aberdeen, S. D., was closed by Publix and turned back to its local owner Feb. 17. On the following day Publix reopened the Orpheum, Aberdeen, S. D., which it also had under lease, installing the Capital policy there and appointing Abe Sarnofsky, formerly at the Capital, as manager.

Sharp Rent Drops
In seeking readjustment of leases for houses which Publix is willing to retain, the receivers are offering as little as 3% of grosses in place of a flat rental now called for, as far as can be learned, the proposition has been indignantly spurned in every instance by the landlords. Trouble is being experienced in readjusting these leases of the more desirable properties.

A landlords' protective committee formed here has employed Amos Delmar, prominent local attorney, as its counsel and is dealing with Publix as a unit. No agreements have been reached yet in controversies involving more than a dozen theatres.

Publix also is endeavoring to readjust wages with its booth operators. It claims that it is operating at a weekly loss of \$14,000 in this

HOW TIMES CHANGE

Religious Town of Nazareth Makes History With Sunday Shows

Easton, Pa., Feb. 27.

Times do change!

Had the owner of a theatre in Nazareth, a Moravian town of about 5,000 population, six miles from Easton, the nerve to open his theatre on a Sunday a few years ago, he would probably have been chased out of town, for practically everybody in the town is a churchgoer and a good observer of the Sabbath.

But the Broad St. theatre, one of the two picture houses in the town, decided to open its doors Sunday (26) for an evening performance, which started at 9 p. m. after church. There was some opposition to the opening by some ministers, but not enough to close the doors. The theatre will probably remain open on Sundays.

Seattle Bombings

Seattle, Feb. 27.

Racketeers with stench and other bombs busy again, demolishing box-office front of State theatre, John Danz house, Sunday morning and throwing tear and stench bombs at Paramount Saturday night, necessitating refunds and hurting biz.

Pickets also working at Paramount due to recent booth cuts and hiring non-union operators.

2 OKLA. INDIES IN RECEIVERSHIP

Oklahoma City, Feb. 27.

The Rex and Key theatres, Wewoka, Okla., owned and operated by the Wewoka Theatre Co., went into receivership. Lew Chatman, the proposition receiver.

The theatres had been taken over by the Federal Trust Co. of Tulsa.

territory. In line with efforts to re-establish the circuits on a self-sustaining basis, it seeks to allocate 8% of the \$14,000 loss to the operators' union. For the local here the Publix payroll amounts to \$1,700 a week. Instead of assuming 8% loss and making a reduction equivalent to its coverage, the union has offered a 16 to 17% reduction. Another hitch is the fact that Publix wishes the readjustment to be retroactive.

Waving a Flag

Hollywood, Feb. 27.

KBS is looking for another title to hang on its Sherlock Holmes picture, 'A Study in Scarlet.'

Figure the present one is too suggestive to managers with houses in the red.

Rochester's Downtowners Cut Rate and Kill Nabes

Rochester, N. Y., Feb. 27.

Rochester nabes are temporarily demoralized by action of two downtown houses cutting prices to 25c top. Larger nabes have been getting that, and the smaller ones 20c for single subsequent run film. The RKO Temple usually shows two features, one new and one a class second run, while the Regent shows single first run with occasional double features.

Result is the patrons are passing up all but the topnotch shows in the neighborhoods and flocking downtown instead.

Exhibitors met and refused to cut prices. See higher standard of shows as only out. According to present plans they will eliminate as far as possible ordinary program films and go for those that clicked in first run downtown. Idea is to build idea of 'always a good show' against the uncertainty of a first run film downtown. Further, they don't expect the low rates downtown to continue, figuring those houses will go back to 35 cents or quit.

Epidemic of Subsequent Double Bills in B'ham

Birmingham, Feb. 27.

The second run situation in the Ham is back again to double features this time, stronger than ever. It seems. Every second run house in town is now boosting dual bills and the highest price is 30c.

The Rialto last week went back to doubles after several weeks of red ink with singles. Instead of the two-bit price the scale is 15 and 20. Discount tickets are also available. Competition is keen among the seconds and each house is trying to outdo the other. Too many second run theatres and not enough first runs is the result. Situation is so acute that the majority think only of second runs when they start to a show.

With the first runs reducing their prices to 25 and 40, the seconds had to bring their prices down the line. The result is a decided difference in weekly grosses.

Reade to Self-Operate Mayfair; 'M' Probably In

Getting his theatre back through RKO's repudiation of the lease, Walter Reade will probably operate the house himself under a policy yet to be determined. Believed Reade might book 'M', the German picture Joe Plunkett recently bought, into it.

RKO gives up the Mayfair Thursday (2), with the entire staff out under a two weeks' notice issued when closing date was decided. Harry Marx, who has been managing the house for RKO may join other interests in an important operating capacity or go into business himself. He was formerly director of theatre management for the entire Publix chain under Sam Katz. The Mayfair managerial job for Marx has been a filler-inner.

Reade says he has not issued any instructions in the way of litigation against RKO for breach of lease on Mayfair. Any steps in that direction would have to follow efforts to rent the house to another tenant.

Indie Theatre Operation A Break to Pic Salesmen

Minneapolis, Feb. 27.

Throwing numerous theatres in the territory into independent operation will spell increased employment for film salesmen, local exchanges say. While the changes have come too late in the selling season to make any immediate difference, plans already are being formulated to augment the sales staffs, starting in May when the new selling season begins.

Since the industry's financial troubles became acute, sales' staffs of film exchanges here have been cut to the bone and much of the selling has been done through correspondence. One exchange, which normally employs six salesmen, trimmed its staff to three. This staff may be increased to 10 in the late spring.

Local exchange managers declare the new order of things is putting new life into the industry.

RKO Albany Shifts

Albany, Feb. 27.

Lou Golding, divisional supervisor of RKO Albany, was made manager of the RKO Palace here in place of Harry Black, who was returned to his former post as manager of the RKO Troy, N. Y.

Arnold Rittenberg, former publicity director in Albany and later sent to manage the Troy house, is to be placed in some other position yet undecided.

State Legislation Interfering with MPTOA Nat'l Plans

Exhibitor leaders throughout the country are so occupied with state legislation that national organization activities are being postponed until late in the spring. This means that the MPTOA will not only not hold its election in March, but that its budget balancing will also be dubious for some time.

A minimum of \$12,000 must be raised if the MPTOA is to continue to function. This is the budget when the president works without compensation. Usually at this time of the year the organization's payroll is definitely assured.

MPTOA organizers are unable to pick a successor to M. A. Lightman who insists that his resignation must be accepted. It is probable that in the event Lightman steps out at the expiration of his term in March, M. A. Comerford, first vice-president, will fill the vacancy temporarily.

Frank Walker is favorably regarded by MPTOA leadership, but organizers feel that it is useless to put up his name because all of his energies are being devoted to the reclaiming of the Comerford circuit.

Columbia's Intensive COD'ing of RKO in S.F.

San Francisco, Feb. 27.

Columbia had its 'Child of Manhattan' in RKO's Golden Gate last week. Exchange was under orders from New York to pick up district's share of the take at end of each day.

So promptly at a m. Sunday morning, after the Saturday midnight matinee, one of the exchange employees was on deck, irrespective of a bankless Sunday ahead, a money making house and no place to hide the dough.

Chi Ops. Trial Set

Chicago, Feb. 27.

After being relayed from one judge to another the suit of seven expelled members of the Motion Picture Operators' Union was finally set for a full hearing next Thursday (3) by Judge McCorty in Superior court. For political reasons case is a ticklish one.

In setting trial day Judge McCorty denied the motion for an injunction restraining Tom Maloy and other officials of the union and also denied a petition for receivership.

"KING KONG"

A
MERIAN C. COOPER
AND
ERNEST B. SCHOEDSACK
PRODUCTION



BLONDIE JOHNSON

(Continued from page 15)

and the action is mostly shooting frays planted with no real story, and the situations are forced all the way.

Starts off like one of those unimportant comedies. Then it wanders into the racket line. The girl hooks a racketeer after she begins walking the streets and he gets her. She hooks up with him and gets him to quit his boss for a racket of his own.

The film looks like a conglomeration of all gangster pictures. Chester Morris does a pretty good job with the material he's given to work with.

"Honey, do you live alone?" The lad pines for the question just that way after he and she have committed almost every sin in the calendar, including a couple of attempted murders.

The film looks like a conglomeration of all gangster pictures. Chester Morris does a pretty good job with the material he's given to work with.

There's a crooked lawyer to spring the crooks; there's no stenog type; there's a crooked lawyer to spring the crooks; there's no stenog type; there's a crooked lawyer to spring the crooks; there's no stenog type.

The action doesn't give customers any cause to believe the Swede will be a laughing surprise, but not a heavy one. Looks like a fast-minute thought, this Swede chatter part.

The film looks like a conglomeration of all gangster pictures. Chester Morris does a pretty good job with the material he's given to work with.

Dangerously Yours

For production and release, co-features Ralph Baxter, M. J. W. week Feb. 28, 1933. Directed by Frank Tuttle. Cast includes: Ralph Baxter, M. J. W. week Feb. 28, 1933. Directed by Frank Tuttle. Cast includes: Ralph Baxter, M. J. W. week Feb. 28, 1933.

For he was the gentleman crook and she was the lady detective. Seventy-four minutes later only one thing more eventuate, according to time-honored standards. This is the plot formula, so write your own scenario. There's some attempt at novelty, including a cheating-chatter angle, a shanghai-ing of the heroine, etc., but it proceeds pretty much along familiar lines. Certainly not a Broadway smash.

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and wakes up to find himself married to a society girl who apparently haunts the hangouts for pick-ups and likes to live one wild enough to marry him while he's drunk. It breaks Miss Osborne's heart, but she doesn't blend into the social picture, so she tossed out the divorce court, goes back to his first love and beats up the champ. In spite of the police, the girl's trainers tell him his opponent hurt the girl.

The old-fashioned way and not improved by its aging. Well directed and well played, but it takes plot to give even the best players a chance. In this picture, the players are not particular, but it's a filler even for those spots.

One is acquainted with Miss Osborne overacting at times but generally looking great, thanks to the lighting and careful make-up. George Stone has a chance now and then, and once or twice Hoffman looks in, but the others just stand around in the poor, weak, much rowdy stuff in the opening match the supposed heart interest appear later, and the business isn't good. The picture is really at its best point in the picture. Chic.

MEN OF AMERICA

RKO-Radio production and release. Directed by Ralph Ince; story by Humphrey Bogart and Jack J. Conroy; script by Samuel Ornitz and Jack J. Conroy. Cast includes: Ralph Ince, M. J. W. week Feb. 28, 1933. Directed by Ralph Ince. Cast includes: Ralph Ince, M. J. W. week Feb. 28, 1933.

Too slow getting under way, with much of the action congested at the end. 'Men of America' just rates the lesser subsequent runs.

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SECRETS OF WU SIN

Batchelor production and Chesterfield release. Directed by Wm. McGrath. Cast includes: Wm. McGrath, M. J. W. week Feb. 28, 1933. Directed by Wm. McGrath. Cast includes: Wm. McGrath, M. J. W. week Feb. 28, 1933.

Story of San Francisco's Chinatown with full use made of the colorful backgrounds, but developed with little use of the more noticeable. With better stress on the danger angle this might have directed into a better picture.

One is acquainted with Miss Osborne overacting at times but generally looking great, thanks to the lighting and careful make-up. George Stone has a chance now and then, and once or twice Hoffman looks in, but the others just stand around in the poor, weak, much rowdy stuff in the opening match the supposed heart interest appear later, and the business isn't good.

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ture rather than saving up for the finish. Good photography and sound and able to hold its own for western strongholds.

This is the stencil in which a man is branded as an outlaw to permit him to get in touch with others in a somewhat classic. He performs the usual prodigies of valor and is ignored by the local strongholds. The lead actor is so he can grab the girl with audience approval. Helped here and there by the introduction of a police Major, who can't quite suppress a little comedy relief. This part is nicely handled by Chris Pin Martin. The picture is a good one, with heavy assignment and the others all work with vigor to background the plot.

Chief advantage is the judicious placement of the riding, which keeps the action going. Chic.

KAISERWALZER

('Emperor's Waltz') (GERMAN MADE) (With Songs)

Asta production and release. Directed by Friedrich Zeinik. Cast includes: Asta, M. J. W. week Feb. 28, 1933. Directed by Friedrich Zeinik. Cast includes: Asta, M. J. W. week Feb. 28, 1933.

The plot: An old Austrian aristocrat takes a cure in Ischl. He takes along a girl, which he intends to marry. His son comes for a short holiday to dissuade him from that, but he succeeds. Incidentally he meets a young girl, who falls in love with him. Amusing types are woven into the story as it develops.

Big scene is a dance which takes place during military maneuvers, made into a spectacle.

Friedrich Zeinik has made a big musical splurge with this picture. Score based on a charming waltz by Johann Strauss, "Kaiserwallerl." It becomes a new kind of sound picture, in which the dialog is interlarded with music and music dissolves into dialog. The artistic singing of Martha Eggerth gives greatly.

For production and release, co-features Ralph Baxter, M. J. W. week Feb. 28, 1933. Directed by Frank Tuttle. Cast includes: Ralph Baxter, M. J. W. week Feb. 28, 1933. Directed by Frank Tuttle. Cast includes: Ralph Baxter, M. J. W. week Feb. 28, 1933.

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MARIE

(GERMAN MADE)

One picture, Metro-Goldwyn-Mayer, directed by Paul Fejos. Manuscript from the author, Pimenoff. Annabella starred. At Victoria-Saal, Berlin. Running time, 85 minutes.

'Marie' was accepted at its first night with enthusiasm by the public and press. It may become a surprise success, such as 'Madchen in Uniform' was. The masterful use of dialog facilitates international understanding. This will certainly make release of this picture easy.

Annabella, the star of the picture, is a revelation as the poor Hungarian servant girl who is seduced by the sweetheart of her master's daughter. When she admits she expects a child, she is dismissed. She wanders from house to house, from the village to the nearby town. Here she finally finds a job as waitress in a house where the mother of the arrival of the baby wakens motherly feelings among the girls in the house are artistic high spots.

One day she goes back to her old back to her village home, to the church there, and shows the baby child in a house where the mother of the arrival of the baby wakens motherly feelings among the girls in the house are artistic high spots.

Through her prayer and her faith in the Madonna, Marie gets married to a man who is a doctor. When she returns to the town and the cafe, which has become her home now, the child is taken away from her. The authorities are educated. This breaks her spirit.

Marie leaves the house, wanders into a forest, where she meets an outcast never finding peace.

She goes back to the church of her own village, and in front of the Madonna, Marie gets married to a man who is a doctor. When she returns to the town and the cafe, which has become her home now, the child is taken away from her. The authorities are educated. This breaks her spirit.

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THE MAN WHO WON

(BRITISH MADE)

British International production. Powers release. Adapted from novel, Mr. Henry James. Directed by Henry James. Cast includes: Henry James, M. J. W. week Feb. 28, 1933. Directed by Henry James. Cast includes: Henry James, M. J. W. week Feb. 28, 1933.

Perhaps the trade may be interested in this film because among its cast is Heather Angel, but the subject matter is so unexciting and lacks appeal from an American audience standpoint. Looks like double feature material on the whole.

For production and release, co-features Ralph Baxter, M. J. W. week Feb. 28, 1933. Directed by Frank Tuttle. Cast includes: Ralph Baxter, M. J. W. week Feb. 28, 1933. Directed by Frank Tuttle. Cast includes: Ralph Baxter, M. J. W. week Feb. 28, 1933.

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It's the *ANGLE* of this AD

that packed them in at the RIVOLI, N. Y.,
where "PERFECT UNDERSTANDING" OPENED
to the BIGGEST ATTENDANCE IN 19 WEEKS! *

**SHE WANTED HIM—AS A LOVER!
HE WANTED HER—AS A MISTRESS!**

Both wanted to be FREE! So
they married... under contract...
each to do as
each desired. Such
was their Perfect
Understanding.
How perfect was it?



Study the *ANGLE* of this ad:
**PEOPLE MARRYING TO BE
FREE!** The whole series of the
ads used by the Rivoli is avail-
able to you without cost in the
**SHOWMAN'S
CAMPAIGN BOOK**
prepared by **UNITED ARTISTS.**



with
**LAURENCE OLIVIER
JOHN HALLIDAY
GENEVIEVE TOBIN
MICHAEL FARMER**

Gloria Swanson Picture Corp. Ltd.

A United Artists Picture

*We repeat: THE BIGGEST ATTENDANCE IN
19 WEEKS! And the Rivoli has played the best!

UNITED ARTISTS PICTURE

"I SWEAR I DIDN'T PULL THIS STUNT!"



But what could be more timely than—

"WHAT!

NO BEER?"



**BUSTER KEATON
JIMMY DURANTE**

(Frothier than ever)

Head-lines all over America!



Ho-hum! It just happened to be released (thanks to those sly M-G-M showmen) simultaneous with the biggest front page news smash of our generation! We don't care who gets credit for it. You'll get the cash!

Going Places

By Cecelia Ager

Bridge Clothes

When "Grand Slam" is all said and done, of course it is safe for husbands to play bridge with their wives—if the wife is as pretty as Loretta Young. Too, they must love one another madly, and be temporarily separated, because the love is so overwhelming it drives them to deranged jealousy. By fulfilling these few requirements, husbands and wives may play bridge together in security. They do not even have to play a system; their love will show them the way.

This is all made clear to the audience and to Miss Young—after she runs the gamut from hot check girl to wife of a bridge expert, with its corresponding change from neat and becoming black frocks with flattering white collars to fancy draped and beaded costumes over elegant in their frills designed to indicate elegance. Bridge brings Miss Young a lot of clothes, but her concentration on the game permits her no time to choose them either wisely or well. Only once, and then only after she has not been playing bridge for some time, does she appear in a costume which does something kind for her. It is wide-striped crepe, simply cut and molded in diagonal lines, with a wide decollete softly hung with swags of the same material. It is a credit to Young's all-around shoulders so that they achieve the current smart silhouette. Her evening wraps are long and fitted at the waist, but their designs are indecipherable, for she defeats their groping to ward chic.

Glenda Farrell doesn't play bridge. She's not quite bright enough for it, therefore her costumes are simple, pictorially stylized, as all good picture clothes should be. Helen Vinson, again, is devoted to bridge and bridge players, so her clothes, too, are riotous with detail. She's not quite as good a player as Miss Young, however, for her clothes aren't quite as fancy, just fancy enough to be dull.

The Silver Lining

Gloria Swanson, in "Perfect Understanding," is convinced it's a far cry, a very far cry indeed, from Hollywood to the Riviera. The Continental locations wherein her new picture was filmed, its English title, its dead serious concern with the doings of the "hauts" but she has intimidated her. She's allowed herself to be impressed by them, whereas picture stars should be impressed only by their own grandeur. Miss Swanson, who plays the picture star, and picture stars are as smart as anything right now. She had nothing to fear. She has it all over her new environment in last-gasp smartness simply because she is a picture star, but Miss Swanson doubted herself, doubted whether she was up to such high falutin' surroundings. She wasn't sure she could make it. Her quiet unnecessary doubt of her own worthiness

her worry over whether she really belongs in such elegance, when all along she has it beaten to a frazzle—all comes out in her work.

In her Hollywood made pictures, Miss Swanson could always be counted upon to wear clothes that were dramatic, bold, vividly stylized for the screen even though they were a bit too-too in a drawing room. In "Perfect Understanding," she's given a little more of the full awareness of what photographs unforgotten. Perhaps that's not strictly in good taste after all, she feels. So she substitutes costumes that doleless were ever so well bred on the set, and turn out well so feeble on the screen. She used to wear dresses in materials chosen for their adaptability in furthering the line. Now she wears vague chiffon whose intricate seamings is lost on the screen, white coats for airplaning, hats with brims twisted by deft modistes who, however, do not understand the fashion. The fashion idea that used to make Swanson pictures exciting to audiences the ladies have dwindled, in "Perfect Understanding," to the single suggestion of a modiste's hand. The fashion idea that used to make Swanson pictures exciting to audiences the ladies have dwindled, in "Perfect Understanding," to the single suggestion of a modiste's hand. The fashion idea that used to make Swanson pictures exciting to audiences the ladies have dwindled, in "Perfect Understanding," to the single suggestion of a modiste's hand.

The restraint "Perfect Understanding" imposes upon Miss Swanson is no more than its good points, however. Genevieve Tobin, too, feels its spell. It's rubbed some of the fervor off her archness.

Cast to the Lions

Lucky for Kasper, the Lion Man, that it was Frances Dee's apartment he crashed in "King of the Jungle." Poor wild creature, he needed so desperately sympathy and understanding, the gentle touch of a woman's hand, the soothing strains of "Chopsticks" to calm his savage heart. Frances Dee was just the girl for him, and out of all the girls in San Francisco, it was she, straight to her that his instinct guided him.

With wild animals all about, Miss Dee's pleasantly sane personality tinges the doings with credibility. She is wholesome, kind, unaffected. She is supposed to be a school teacher and she could be; a teacher sure to have a desk groaning with nice red apples and nosebags. My Western man, who plays Miss Dee's room mate, herself gives credence to the strange proceedings suddenly surrounding her by her quietly droil resourcefulness. She's a natural comedienne with a pert face which can achieve prettiness too by a more careful and skilled make-up.

Plug for San Quentin

Once in a while Barbara Stanwyck picture it has become the custom for Miss Stanwyck to blow up in a shattering emotional scene. "Ladies They Talk About" respects tradition. Miss Stanwyck's picture is not a continuous series of treacherous from practically everybody in the cast, so that when the time comes for her to do her stuff, she'll have gathered a goodly store of ammunition. Meanwhile, of course, she lets off little sparks along the way.

but she takes proper care to save the full punch for the finish. She permits the audience to suspect she has a temper right from the beginning, and then stuns them with what she can do when she's really mad.

Miss Stanwyck is a bad, bad girl in "Ladies They Talk About." She's sent to San Quentin for it and meets a lot of other naughty girls there. Lillian Roth, Doris Burroughs, Maude Eburne, Cecil Cunningham. They're bad all right, but they've got mighty strong personalities.

San Quentin's not such punishment at all, for it's like a finishing school for young ladies. Each girl has her own room which she may decorate to suit her individual taste. A portable phonograph is allowed the pretties. Peeking dogs if they like, plenty of cigarettes and cigars, and though they must all wear cotton dresses, in the privacy of their own rooms they may put on black lace chemises and sheer mesh stockings—the more pleasantly to muse about their sweethearts. Ruth Donnelly, the matron, is just like a mother, but she's got a sense. Helen Ware is no more strict than a Dean. The girls have their little feuds, but no worse than those at boarding school. Sometimes they have to do the prison laundry, which is really a post office with the letters concealed in the clothes they wash instead of in post boxes. Yet girls are just as strict as their mothers. Like it well there somehow. She looks very well during the time she spends at San Quentin. Her hair is always neatly waved and coiffed, her make-up neat and effective. She doesn't appreciate it. She just sulks and pouts and wants to get even all the time.

What the W. D. Gun Moll Wears

"Blondie Johnson" is further proof, if it is needed, of the superiority of women in a man's world. Before Joan Blondell took over the running of the gang, it was plain going to pieces. She, with her brisk, direct, no-nonsense ways, showed those mugs how to garner real jack, how to make big business out of petty racketeering, how to bump guys off with machine guns and not get caught. She's at the very end. Miss Blondell does all this and yet remain very feminine and pretty and alluring, so well-rounded are women when they decide to go to the top. Miss Blondell knows how to choose clothes for herself, nor do her ill-gotten gains check her taste. When she arrives in the big city to take on a career of crime, the youthful tailored velvet dress she's wearing with its polo shirt collar and merry little bow shows she's going to get ahead. She's a blonde and a slim black coat with a short cape scarf bound with white ermine and thrown rakishly across her shoulders. More costly, of course, but just as simple and becoming. She's a pleasantly curved blonde, she knows it, and doesn't try to look interesting nor severely smart. Her hair sits gayly on the back of her head so that her dizzy blonde curls can't show. Miss Blondell is too wise to interfere with any of the giddy manifestations of her type. She's different than the others like her, but only because her brain functions. The picture is not supposed to notice that at first glance.

Too Utterly Utter

Constance Bennett flings herself into the hot-ut-ty enshy-whey elegance of "Our Betters" like the prodigal hot-footing it home. Here's a role that says of her though once she was trusting and dewy with good intentions, life has made her relentless, clever, unscrupulous, triumphant. It's an unsympathetic part, but Miss Bennett is always a little unnatural in sympathetic roles. Somebody's got to show the younger generation how to get on in the world, and Miss Bennett's peerless at that. She plays the foresighted, arrogant Pearl with uncanny understanding. She's so sure in her characterization, she makes it practically an autobiography.

"Our Betters" is terribly smart, violently upper class. Instantly it is sleek, refined, graduation from Hollywood aristocracy. Its houses have not only drawing rooms and boudoirs, they have libraries, with books in them, too. Some of its rooms are Empire, some Georgian, it even has a Director's floor. Positively nothing is modernistic, that's how swell it is. Constance Bennett, Anita Louise, Phoebe Foster, are present at court and in anybody Their Majesty has seen, that's how utterly ornamental they are. Miss Bennett wears a white Schiaparelli suit with a three-quarter

casual coat and a dark black-necked blouse that smart New York shops plan to stun their customers with this spring, that's how fashion-wise it is. Miss Bennett wears ropes of black pearls with a dark ermine dress, that's how up to really brilliant luxury she is. Every detail is so painstakingly indisputable it sets up a positive nostalgia for the other side of the railroad tracks.

Violet Kemble-Cooper is a completely authoritative, continuously effective in her richly exaggerated characterization. Phoebe Foster and Anita Louise screen nicely, but in a cost with Miss Bennett and Miss Kemble-Cooper, their lack of flair is too apparent, sets them aside as well meaning, but none the less, bodes.

Cucumberish Miss Jordan

Since lady detectives should always be cool as cucumbers, Miriam Jordan's composure is continuously effective in her richly exaggerated characterization. Phoebe Foster and Anita Louise screen nicely, but in a cost with Miss Bennett and Miss Kemble-Cooper, their lack of flair is too apparent, sets them aside as well meaning, but none the less, bodes.

Miss Jordan, looks quite as level headed as she acts. There is no nonsense about her in deed nor make-up. Her technically beautiful face is framed in a sensible, stiffly set hair and her emotions alike are held in check. She wears dresses neatly fitted about her excellent hip line, costumes that proclaim themselves clearly as "dress," "dinner dress," "dinner dress," "dinner dress," "travelling costume," as the necessity arises. They are righteously designed to fit the occasion rather than to unbend a little and express instead her individuality. When Miss Jordan is captured and held prisoner on the hero-thief's yacht, when a chain with an anchor appended is always around her neck, she is present there, the unconventional of the proceedings find her equipped with a white dinner dress, whose low decollete is framed with a little ermine and the collar of a sailor collar. The dress is amusing, but so is the situation. Miss Jordan keeps everything properly docketed, everything in its place. She is so perfect in her role, she should really permit herself a little confusion, a little loosening of her so far inflexible code. Her flawless camera face gives her full right. Maybe she's too bound, but she ought to try.

Midge's 'Show Boat'

Helen Morgan's in fine form again in the Capitol's concentrate of "Show Boat." She's so good to look upon and listen to in her red satin dress with white frills and black maline ruffs at her throat and wrists, with the skirt drawn close about her slim hips and slit up the centre to do her excellent legs justice—that it's downright awful for her to be so briefly. The current version of "Show Boat"—with a new cast that only goes through the motions of its inherent lusty melodrama—leaves it all to Miss Morgan to suggest its past glories. Margaret Adams plays Magnolia conscientiously, Bertha Belmore is agitatedly zealous about her Farthy Ann Henshaw, only Miss Morgan's Julie is self-composed, effortless, and so, alive.

Some of the chorus costumes are new—lovely pale pink satin old fashioned dresses whose period line is sacrificed to the necessity of short skirts for dancing; some, alas, look old, very old—yellow chiffon frocks sprinkled with diamonds, supposedly 1932, but in a full skirted silhouette short and gathered about the hips that, stubbornly, recalls 1922 instead. Only the showgirls are awarded the long slim lines of the current mode; grateful, they do right by them.

Vesuvian Esther

The cast boards "Roma Express" as cheerful, droll passersby. They arrive as real people. They get on with labels; they align as actors who know how to breathe the nuances of life into roles which in less sensitive hands would remain stock characterizations.

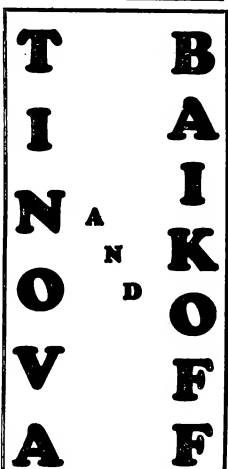
Esther Halston, the American amongst them, starts as A Picture Star. Before she's travelled many miles, she reveals herself as something more than a handsome blonde with a little-one figure who happens to fit the description. She kindles a passion, she's a Venus who found animation in an English picture studio. She didn't find starting clothes, but at least slim fitting ones whose abundant decorative detail is not too much. "Bolero" as done by the pretty and petite, she photographs so well, that if her acting isn't quite up to the others, her fresh young beauty excuses her.

'Bolero' a Smash

"Bolero" is surging through the RKO Music Hall this week, sweeping all before it with the might of its triumphant staging, shattering the calm of its beholders, carrying them along electrified to its brilliant climax, an epic experience of mounting sound, compelling ball, dramatic lighting.

From its slow, eerie beginning, the elementally impassioned dancing of Myra and Serine on a black sea under a purple spot, to the glittering, smashing abandon of its finale, no one escapes its spell, its gripping conception, its heroically imagined execution. "Bolero" as done at Music Hall is not a performance to watch; it is an experience to feel. It commands response.

Before their glorious contribution to Miss Rogge's share in the bold drama of "Bolero," the Roxettes pretend to be white horses for "Jig-Saw Puzzle." They draw the King's coach on the stage, spirited young animals beautifully drilled and groomed, their proud heads nodding under white ostrich manes, their supple figures covered but not concealed in nude leotards bound with white harness strappings. They leave their coach to show how splendid they can be in a straight line, happy and carefree and thoroughly worthy, the most effective, most flattering costumes the Music Hall's yet thought up for them.



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NEW YORK
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LET'S FACE THE FACTS

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Fully experienced and capable of running your theatre at a profit to you, would like to get in touch with owner in Pennsylvania, New Jersey or Delaware, preferably a small town, where ability must count. Age 30—married—2 children, moderate salary.

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HENRY KING Production



Some satisfied users:

INDIANAPOLIS, Apollo: Doubled average. First picture in nearly a year held for second week.*

SAN FRANCISCO, Paramount: Thousands of dollars over average. Held over, of course.*

TACOMA, Broadway: New high record since present price policy instilled.*

BIRMINGHAM, Alabama: Rotten weather, swell business — best in town, in fact.**

ST. LOUIS, Fox: Away out in front — pulling theatre back into the big money.**

PHILADELPHIA, Fox: Held over for second week because of tremendous first week crowds.**

LINCOLN, Stuart: Hitting town right in the money bag — beating much-touted attraction of previous week.**

NEWARK, Terminal: Headed for season's record.**

PROVIDENCE, Majestic: No stage show, but beating the pants off opposition with vaude.**

BALTIMORE, New: Word-of-mouth on holdover indicates gross almost equal to first smash week.**

BUFFALO, Buffalo: Biggest gross in town brings house back into the money.**

*Information from M. P. Daily
**Information from Variety

One of the **FOX** Cavalcade of Hits

AIR LINE NEWS

By Nellie Revell

This weekend will bring a wide change in hotel orchestras. Whitman goes on tour; Tod Weena goes to the Lincoln Tavern, Chicago; Anson Weeks returns to California; Don Bestor goes on tour; Manahan, from the Paramount Grid, will go back into vaudeville; Dell Lampe leaves the Palais d'Or; Fred Martin leaves the Park Central; James Hall leaves Monte Carlo and Harold Stern leaves the St. Moritz to take Whitman's place at the Biltmore.

CBS' Femme Angle

Isabelle Leighton is to give the personal touch to Columbia's broadcasting of the inaugural ceremonies. This newspaperwoman is the intimate friend of the Roosevelt and author of "My Son Franklin," an collection of anecdotes about the President-elect told by his mother.

Miss Leighton will take the mike at different times to describe dresses, etc., and to chat about Franklin D. and his family.

N. Y. U's Research

Professors at New York University are conducting a colloquial survey. They've sent questionnaires to broadcasters asking about 180 expressions used in every day speech. I note some of my pet phrases among them, to wit: "Aren't I right?", "I expect he knows his subject," "It looks like they meant business," "I suppose that's him," "Well, that's going some!"

They also question the phrase, "The stock market left me busted." Oh, yeah?

Mother of 9

Mrs. Barton, who gives recipes and cooking lessons on the General Food program over WMAZ Thursday mornings, is the mother of nine children, the oldest of whom is 12.

Mrs. Barton wrote the sponsor and told them how she fed her brood. They were so impressed they decided she was the logical person to tell the rest of the world how it's done.

Benefit Champ

Jerry Baker, WMCA's "Smiling Tenor," refuses to play vaudeville. However, he averages about five benefits a week, and is expecting a big break in March.

Names Offspring 'Sponsor'

Cowboy Tom (George Martin) of WINS has named his heir 'Sponsor' on the theory that if a sponsor can pay a comedian \$5,000 a broadcast, there's more money in being a sponsor than a broadcaster.

Martin was editor of "Farm and Fireside" before he went radio.

Turns Scout

A man who spent a quarter century locating spots in the house in which to hide money from his frau, has asked WOR for an audition. "He wants to be a Boy Scout and do a good turn to fellow beneficiaries."

See America First

Elvia Allman, singer now being given a build-up by NBC, is a North Carolina girl who was raised in Texas and has lived the past seven years in California.

Brave Listeners

Alonso Deen Cole, creator of mystery originals for WOR, has it all figured out why radio thrillers are popular. He says the rocking chair in which he sits and the lights and the proceedings in the dark. In this way the noises, screams and stealthy footsteps emanating from the loudspeaker assume character and magnitude fascinating to the fans. If listeners do that, they're brave beyond my comprehension and entitled to medals for valor.

NBC's Inaugural Dozen

At least 12 mike masters will cover the Roosevelt inaugural ceremonies for NBC. Those so far assigned are Graham McNamee, David Lawrence, Floyd Gibbons, Charles Francis Coe, William Hard and his wife, Norman Sweetser, Frank Singiser, Charles O'Connor, Heriuf Provensen and Arthur Godfrey.

Sunday Commercial

Jergen's and Woodbury's have agreed with WOR on a new commercial starting March 5 for every Sunday featuring Jack Arthur, baritone; Al and Lee Reiser, piano pair; and Roxanne's orchestra.

Trumped

The electronic piano invented by Benjamin F. Messner, recently demonstrated by NBC, produces the notes of every instrument in the band. The only thing a musician can play that this machine can't, is pinocchio.

Marital Program

At last Veronica Wiggins, WOR contralto, and Bernard Oeko, violinist, have acknowledged their secret marriage which took place a few months ago. They will be on a new program together beginning next week.

Leader Doubles

Graham Harris will have the orchestra on both the Columbia and NBC programs for Guit Refining's sponsoring of Irvin Cobb and Will Rogers.

Moves to CBS

Carolyn Gray, for the past four years an ace pianist and accompanist at NBC, has gone Columbia which made her a better offer. New association began Sunday (26). Mme. Lolita Cabrera Gainsborg replaced at NBC.

Short Shots

Hart Giddings, formerly of the program deb't at NBC, is now playing the organ at the Paramount theatre in Middletown, N. Y. Charles Schenck, who left Columbia to go to WOR, has left WOR to go into an ad agency. Walter Winchell's boy friend, Adolf Hitler, broadcasts tomorrow (March 1) from Berlin. Speech will be handled in America by Columbia. Charles Traymont, NBC announcer, is visiting his brother in Buffalo, who met with an auto accident. Charles Carlisle, the Bath Club tenor, sings his lyrics from shorthand notes made on a small piece of cardboard. "The Three California Nuts" (see "Three Public Enemies") are Ken Browne, Cliff Arkell and Red Corcoran to their friends. No truth to the rumors that Freddie Rich is slated for the exit door at Columbia. King Ross, trombonist with Arnold Johnson's orchestra, used to devise cryptograms for the Chicago "Daily News." Dick Mansfield, CBS band leader, is often mistaken for Rudy Vallee, but says he "can take it." Jimmy Dorsey, saxophonist with Lennie Hayton, and his brother Tommy, trombonist, hall from Shenandoah, Pa., where their dad was a bandmaster. "Cosmopolitan" magazine has assigned a writer to do a yarn on Kate Smith. Al and Lee Reiser, WOR piano pair, are cousins of the Hon. David Scholtz, governor of Florida. Pete Dixon and Aline Berry are now "Raising Junior" on WOR. Leon Errol thinks if he can develop a trick voice to sub for his trick legs he has a future in radio. Beginning tomorrow (March 1) WINS will be on the air a half hour longer, signing off at 8:15 p. m. One of the fuss about who'll provide the music at the Inaugural Ball? Paul Specht played at several of these affairs, but what good did it do Paul? Of course you've heard about the announcer in love with his voice who went nuts trying to tune in on himself. WOR plans an additional studio in its Newark headquarters. Bert Lytell makes his appearance as a radioactor next Sunday

Ad Agencies'

Radio Excess (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborn, Inc.
383 Madison Ave., N. Y. C.

Roy Durstine.
Arthur Pryor, Jr.
Emilie L. Haley.

Benton & Bowles, Inc.
44 Madison Ave., N. Y. C.
B. M. Ruffner.

Slow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Blow.

Blackett-Sample-Hummert, Inc.
230 Park Ave., N. Y. C.
Frank Hummert.

George Torrey.
Blackman Co.
122 E. 42d St., N. Y. C.

Douglas Stoer.
Campbell-Ewald Co.
292 Madison Ave., N. Y. C.

C. Halstead Cottingham.
(General Motors Bldg., Detroit).

George T. Ewald.
Cecil, Warwick & Cecil, Inc.
230 Park Ave., N. Y. C.

J. H. McKee.
Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.

Charles Gannon.
William Eddy & Co., Inc.
6 E. 45th St., N. Y. C.

William Eddy.
Federal Adv. Agency
444 Madison Ave., N. Y. C.

Mann Hollner.
Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.

Albert Frank.
Hanff-Messy, Inc.
Paramount Bldg., N. Y. C.

Louis A. Witton.
Lambert & Feasley, Inc.
400 Madison Ave., N. Y. C.

Martin Horrell.
Lennon & Mitchell, Inc.
17 E. 45th St., N. Y. C.

Charles A. Schenck.
Ray Virden.
Lord & Thomas

247 Park Ave., N. Y. C.
Montague Hackett.
Jack Nelson.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Bristol.

Ruthrauff & Ryan, Inc.
Chrysler Bldg., N. Y. C.
Jack Nelson.

J. Walker Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.

Robert Colwell.
Gordon Thompson.
Cal Kuhl.

A. K. Spencer.
Herschel Williams.
Naith Tatts.

Edwin Barrett.
Young & Rubicam
285 Madison Ave., N. Y. C.

Hubbell Robinson.

(March 5) when he appears on WABC's "Roses and Drums" program...

WINS has an Old American Man, but he doesn't, what you think. Instead of digging up old gags, his job is to get the dope on anniversaries and historical miscellany. Arturo Toscanini resumes direction Sunday (March 5) of the New York Philharmonic broadcast.

WINS will continue for the remaining eight weeks of the season. Everett McCooy, political leader. The theme of Ida Bailey Allen's broadcast Thursday (March 2) on WABC is "Cheese—A Great Food". Certain to tune in is Mickey Mouse. After one session announcing his own numbers, John Mills, bass of the Mills Brothers, has decided to stick to tubalung.

Paul Ravell, cowboy baritone, will be soloist with the Little Symphony Orchestra on WOR. A boy at the home of Har Ray, NBC's King Kill Kare. WINS press department likes to refer to air speakers as "radiologists."

Jim Blakely, society lad formerly with CBS, has had several film tests. Marion De Forest, Buffalo newspaperwoman, who wrote "Eastwile Susan," is assisting Zola Gale in adapting the "Friendship" stories to radio. Jane Froman, new Chesterfield singer, sang in opera and stutters when speaking. Lucie Don, WOR's home youngsters, told a boy to eat lots of cereal so he'd grow to be a big man.

In the mail next day came a letter saying "Dear Uncle Don: No more cereal for me. I'm going to be a jockey." Gertrude Nielsen has no home town. She was born on the high seas. Viola Fine, star of "Modern Youth" mag, had to park her pipe outside the studio when air-interviewed by Thomas L. Stix. Mme. Jertiza returns to Vienna next month and will make her first film over there. A man in Brooklyn sent Fred Allen old newspaper clippings containing 563 variations of the "Who-was-that?" story.

Scotchman has been transferred to WHT, Charlotte, N. C., to manage that station since the closing of Columbia's television studio W2XAB. His "Going to Press" will be taken over by J. G. Gude, CBS news editor. Mark Warnow's younger brother, Harry, is his piano player. Warnow is expected to snare that food commercial over CBS.

What 5 Months on the Air Has Done For Pearl: From \$3,500 to \$8,500

COMMISH HANGS FIRE

Judge Sykes' Term Up—Only 3 Left and All Decisions Postponed

Washington, Feb. 27.

Major decisions before the Radio Commission are hanging fire now after March 4 Judge Sykes' term expired Feb. 23 and only members left are LaFount, Brown and Starbuck. Fairly certain the Senate will not take action on Sykes' reappointment until advent of the administration.

Among cases being held up are Navy-Columbia battle over location of WWSV and NBC petition to lease WMAZ. Net was set to move in Feb. 1 and already has over 20 hours weekly on station with blue chain sponsors wanting more.

ED WYNN, \$20,000 ACT, DOING ONLY 27¢, B'KLYN

Ed Wynn will close his "Laugh Parade" musical, now a picture show tab, after current week at the Metropolitan, Brooklyn. He'll confine himself to his once-weekly radio broadcasts, for which he gets \$5,000.

Wynn said he was tired out by the five-a-day for two weeks at the Capitol, New York, and after commencing the current one in Brooklyn. Loew's also declared itself as tired—over the business done by the Wynn show despite its record high straight salary of \$20,000 a week, top for any picture house attraction.

In its holdover week (last week) at the Capitol, the \$20,000 Wynn review drew only \$38,000, and in Brooklyn currently at the same salary is hitting no better than a \$27,000 pace.

Loew has an option for further time, but says it will not play it further, discouraged by the grossness compared to the salary. There's no interest in the other booking offices.

Wynn has been sending out statements he'll go off the air soon, as a Johnson, to preserve his professional value.

Osterman Takes Air

Jack Osterman, on a two weeks booking, followed Harry Rose into the m. c. spot on the Sabbath afternoon Jo-car show over CBS Sunday (26). It was the first Sunday in years that Osterman hadn't slept all day. The same thing happens next Sunday (5) if he can stand it. With Osterman being Osterman's chance on an air commercial he'll have him doubling. Osterman, at night, is at the Club Richman. When he goes into the old Roxy, week of March 3, he'll be tripping.

Monthly Guest

John Fogarty becomes a monthly guest artist on the Jack Frost sugar show over NBC starting next Monday (6). Tenor's contract carries him through the summer.

Five months on radio has done more for at least one actor than 15 years on the stage. The performer is Jack Pearl, who opens at the Capitol, New York, for \$8,500, a day ahead of President Roosevelt's Capitol debut. A week there and three more for Loew, besides one for Warners, all at \$5,000 (net), is Pearl's route.

Pearl's last picture house salary, also paid by Loew and at the Capitol, was \$3,500 for a week last September.

The \$5,000 salary boost between picture house appearances, with only five months intervening, is predicated upon the possible draw the actor has created for the Pearl name; although that draw did not show itself for Pearl's \$3.30 legit musical, "Pardon My English," which closed Saturday (23) after running for six weeks at the Metropolitan, New York. At the Capitol Pearl will do five-a-day to 75c top audiences. Pearl's Capitol engagement last September just preceded the start of his regular commercial broadcasts. He refused to accept further Loew time when the theatre circuit attempted to cut his salary below \$3,500 for the same theatres in which he had been doing for \$5,000.

Following the Cap, appearance Pearl goes to Philadelphia for Warners, then resumes for Loew in Baltimore, thence the Paradise, New York, and the Metropolitan, Brooklyn. In Philly and Balto he'll play only six days, pro rata, in order to be in New York for his Thursday night broadcasts.

This is the second recent heavy salary boost by radio. Ed Wynn having received \$40,000 for himself and "Laugh Parade" company for two weeks at the Capitol. While Wynn's business was not sensational, and that radio star was outdrawn by a \$5,500 picture name, Max West, at 'ie Paramount.

With Pearl on his stage weeks will be Cliff Brumbaugh, Columbia's radio straight man. Louis Shurr accepted.

Pearl accepted the Loew dates when Metro put in request on Loew's behalf. Metro has Pearl under contract for pictures. REO had made a previous offer to the comedian of \$10,000 for a week at the Radio City Music Hall, which Pearl turned down for the Loew-WB five weeks' guarantee, and because, like other talking acts, he didn't want to change the big house.

Indie Grocers, KMTR Line Up Theatre Broadcast

Los Angeles, Feb. 27.

KMTR is negotiating with Fox-West Coast, theatre circuit, for a house to play a weekly program featuring more or less prominent picture names. And it looks as if the station will get a theatre deskman, an earlier broadcast on the part of F-WC not to allow any of its houses to be utilized for other programs.

Bill planned for the theatre-air broadcast is a revue type using Sam Hardy as m. c., with other picture and vaude names, including Benny Rubin, Sammy Cohen and Eddie Borden. A line of 12 girls will also be used for the sight portion of the stage end.

Program will be commercialized by the Independent Grocers' Association, an organization of 3,000 storekeepers. Tickets for the weekly stage broadcast will be doled out to customers by the various retailers.

AFTER STARS—GRATIS

Hollywood, Feb. 27.

Hoping to film players will give their services gratis for the sake of publicity, Mentaliaum is seeking a disk program with Hollywood names for a \$2 week broadcast.

Idea is for the stars to be interviewed. Waxing would be done by Hollywood Radio Attractions.

DROPS 'ATROCITIES'

Los Angeles, Feb. 27.

'Atrocities of 1933,' new vaude hour over the Don Lee CBS string, is off the air after six weeks.

Hour was dropped in favor of the "Gladys Gay" program, commercialized by Wilshire Oil Co.

HOEARS CHANGE

Canada's Chaotic Radio Outlook.

Lots of Talk but Little Action; Figure 5 Sources for Programs

Toronto, Feb. 27.

For downright chaos, the Canadian radio situation is hard to beat. The recently appointed Federal Radio Commission has \$1,000,000 to play with, plus another couple of millions in collectible radio license fees, plus at least \$2,000,000 or more a year from commercial program revenue. This latter sum can't be adequately estimated. Canadian manufacturers have become rigidly as a whole in their expenditure on radio programs, and business conditions have principally made for drastic curtailment in air advertising appropriations. Thousands of radio owners have never paid the \$2 license fee, but the squawk is that it costs the government 30 cents to go on and get this individual account, despite the fact it's in \$1.70 as soon as it's collected.

Everybody is talking, but little is being done about the situation to the betterment. One suggestion is to bring back to Canada those artists who have left native soil for the States, proponents of this idea forgetting that other waves can be barred by international boundaries. Idea is to bring back such air people as Guy Lombardo, Jimmy Wallington, Edward Johnston, Jeanne Duseau, etc. But these artists might not want to come back, and even if they should the million bucks they might bring to the government might not be distributed among them. Also, whatever their share would be it might not surmount or even equal what they are making south of the boundary.

12-15 Hour Programs

It is the announced intention of the Canadian Radio Commission to buy, build or lease a trans-Canada network. It is probably not the intention of the commission to remove from the air well operated and efficiently equipped private stations which tie up in it national web on occasion. It is essential, however, that in order to hold Canadian listeners, or attempt to hold them, 12 to 15 hour programs must be maintained.

There are, as far as can be ascertained, five sources from which the commission, in a supervisory position, may obtain its programs. One is the commission's own stationing programs, paid for with the two million dollars available in license fees from radio owners; second is the sponsored program, organized and paid for by national advertisers who will buy time on the national network and, by legislation, restrict their advertising announcements to three minutes each hour, or perhaps less; third, programs purchased from foreign, or exchanged with the United States or European stations on the payment of line charges, E.B.C. being the only one to express a desire for Canadian programs; fourth, the purchase of time by provincial governments for educational programs as is the case with Ontario and the western provinces; fifth, the purchase of time by private individuals, such as political parties, who must buy it from the Radio Commission. Situation boils down to the fact that, despite equipment that the program is the thing. Radio in Canada needs drastic pruning, showmanship and ballyhoo. It lacks practically all the requisites at present.

SCRIPT SHOW SWITCH

Northwestern West switches with its March 12 program (NBC) from music bands to a script show. Period will be the "Northwestern Chronicle," using a small town newspaper office as its background. Renewal of the time contract covering this program calls for 52 weeks. Sunday matinee spot, until March 12, will continue to be filled by the Charlie Agnew orchestra.

Paley's Hearst OK

It will be okay for Bill Paley's name to appear in the N. Y. Journal, and other papers of the Hearst string, any time after John Hearst, the publisher's son, takes a second wife. Order giving the blue pencil to the CBS prexy's moniker went out following Paley's marriage last summer to the younger Hearst's ex-wife. John obtained his license for the new alliance the other day, and word was passed along to the editors that the ban affecting Paley comes off simultaneously with the marriage.

BOYCOTT MDSE. IN AIR MELO PROTEST?

Rochester, N. Y., Feb. 27.

Central Council of Parent-Teacher associations is making a public protest against the melodrama type of radio program. Declares the crime is harmful to moral fibre of children and the bloodcurdling situations tend to excite youngsters in a manner to interfere with their sleep. Protest was sent to radio stations and published here with a request that individuals join in active opposition. These was even a hint of boycott on goods so advertised.

SOCIAL GOELET OPENS OWN RADIO STATION

Peter Goelet, of the '400, Goelets, and scion to those millions, has become a radio station operator. He opened an independent station, HGNY, at Glenmere, Chester, N. Y., Saturday (28). It's located in the former Jessup homestead on the Goelet estate in Orange county. A series of 10 morning time programs start the station off. Generally, young Goelet expects to cater to the tastes and desires of Orange county in arrangement of broadcasts and material, but some outside broadcasting will be done under a tie-up with Public. A special wire will be run into the Paramount theatre, Middletown, N. Y. Goelet is paying for this himself, but the arrangement brings in Harry C. Stowell, Public manager in Middletown, as a member of his board of advisors. Goelet is said to have invested around \$30,000 in his indie radio station. He will give auditions to local talent.

'4 Stars' for S. O.

San Francisco, Feb. 27. Standard Oil auditions at NBC continue at regular intervals, most pretentious of the lot being a "Four Star Radio Show" of 90 minute duration. Featuring Gill and Deming, who have been making the Union Oil Co.'s "Merry-makers" Revue over Don Lee network from Los Angeles. G. O. if taking the show, will change Gill and Deming's names to Con and Kid, not wishing to use the monickers known to listeners of a rival oil concern. Rest of the show included a half hour secret service yarn by Capt. Don Wilkie, ex-fed agent lately on KFI. A half hour western drama and a quartet completed the talent roster.

PEARL IN FRONT; ALLEN MOVES IN

Cantor 2d, Wynn 3d, but Lead Trio Not Closely Bunched—Allen Only Newcomer Among Top Dozen in 'Variety's' Survey—Comedy Programs Best Liked

FIRST 4 ALL MEN

Jack Pearl on top by a wide margin and Eddie Cantor in the second slot without any serious competition from Ed Wynn, the third favorite, that's the way they shape up in 'Variety's' third countrywide survey on radio popularity. The ascent of Pearl and the clear indication that Wynn has suffered a sharp decline are two major observations in the comparison between this checkup and that of last December. 'Variety's' compilation is attained through its 150 correspondents in all sections of the country. Other national favorites underwent no radical revision from their December standing. Amos 'n' Andy

12 Leaders

1. Jack Pearl—(Baron Munchausen—Lucky Strike)
2. Eddie Cantor—(Chase & Sanborn Coffee)
3. Ed Wynn—(Texaco Fire Chief)
4. Amos 'n' Andy—(Pepodent)
5. Rudy Vallee Varieties—(Fleischmann Yeast)
6. Burns and Allen—Lombardo Orchi—(Robert Burns Cigar)
7. Myrt and Marge—(Wrigley's Gum)
8. Al Johnson—(Chevrolet)
9. Cheslerfield Program—(Ruth Etting, Bing Crosby, Haydon Orchi)
10. Ben Bernie—(Blue Ribbon Mail)
11. Fred Allen—(Lanit)
12. Kate Smith—(La Palma Cigar)

remain in fourth place but the growing strength of the Fleischmann Yeast interpretation of a variety program has made itself felt. Cheslerfield and Rudy Vallee stanza above the Burns and Allen-Guy Lombardo period. 'Myrt and Marge' theme shows an advance while the only newcomer among the top dozen is Fred Allen. Despite the continuous wrangling with his commercial which marked the warbler-comic's run for Chevrolet, these comparative polls show that Johnson favorably improved outside of show circles, to the ex-

Runners-Up

- Marx Brothers
Stoopnagle and Budd
Paul Whiteman
Morton Downey
The Goldbergs
Mills Brothers
March of Time
Maxwell House Showbust
Lawrence Tibbett
N. Y. Philharmonic
Easy Cash
Edwin C. Hill

tent of ranking eighth on the current count after being in the second slot at the time of the last survey. Switching of talent on the Cheslerfield session didn't affect anything either way. Program remains in the ninth spot. In these instances where correspondents mentioned names in connection with this period Ruth Etting, the lone hold-over, took a wide lead over Bing Crosby. But in no instance noted (Continued on page 48)

Broadcasters Form Their Own Performing Rights Bureau as Rival to ASCAP; Four Purposes

Columnists Crash

Radio and Broadway columnists, on those New York dailies using both these departments, are feuding. Late, with much of the news of Broadway tending to concern stage stars' radio doings, the Broadway reporters have been printing some exclusive radio stuff. Either chatters' unanimous squawk to their managing eds is that radio news belongs in the radio column, or the boys on the Broadway beat should lay off. Broadway columnists say they can't help it if Broadway and radio now interlock—and news is news.

With about \$30,000 collected from the radio and indie station operators now available for the project, the National Association of Broadcasters has proceeded to organize its own performing rights bureau. Immediate incorporation of radio's rival organization to the American Society of Composers, Authors and Publishers was authorized at a meeting of the NAB board of directors in Washington last week. Meantime, the ASCAP has received no definite action on its offer to the broadcasters to tear up the present music licensing agreement and write a new one.

Title given their performing rights office by the broadcasters is the Radio Program Foundation. Purpose of the bureau as described as four-fold. Main objective will be to serve as the medium through which the music of indie composers and publishers may be affiliated with ASCAP, both domestic and foreign, will be cleared for use by broadcasting.

A second objective will be to see that the output of indie writers and publishers are given an edge when it comes to making up affiliated station programs. The NAB claims that because of its position in radio it will be able to obtain music "written primarily for the microphone rather than for the requirements of stage or dance hall" to which, it says, much of ASCAP's music is limited. Fourth purpose will take the foundation outside of the musical performing rights field by also making it a registration bureau for comedians and other literary features of radio programs.

Washington, Feb. 27. Copyright controversy between broadcasters and American Society of Authors, Composers & Publishers drew only a two-hour discussion in the two-day session of NAB board of directors last week. Matters were handled by Oswald F. Schuette and Newton D. Baker, latter as counsel for the radio interests.

Baker was represented by Joseph Hostetter, law partner. Most of discussion was devoted to outlining of position and steps already taken in negotiations with society. The 1933 budget of NAB follows last year's generally with some curtailments exclusive of funds being raised for special activities. Three-point expansion plan was presented by Philip H. NAB managing director, for development later in year. Plan would set up special commercial, program and engineering departments within NAB.

Commercial department would make surveys and recommendations on station contracts, rates, rate cards, sales promotion, discounts and coverage. Program unit would serve as clearing house for American ideas, talent sources and costs and program trends. Engineering unit would keep stations informed of technical orders of commission and development of equipment. Committee was appointed to pick delegate to North American Conference at Mexico City as yet unnamed. Other business before board involved approval of Loucks' arrangement for carrying KFAB libel case to Supreme court and approval with minor changes of Standard Order Blank for spot broadcast submitted by American Association of Advertising Agencies.

Credit bureau plan was tabled. Decision on time and place of 1933 convention was put off till later meeting at which policy of last year's convolve will be followed.

Funny Boners Off

Funny Boners get through at CBS April 1 when their contract with the artist bureau will have expired. Comedy act has been under CBS management for 15 months.

Auto Chb on Air After 30 Advertisingless Yrs.

Hollywood, Feb. 27.

Southern California Automobile club, in existence 30 years without advertising, is going on the air with a thrice weekly program over KNX. Starts March 1.

Club will stage a membership drive in connection with a special auto financing scheme calling for 6%, low here.

Program will comprise lectures on historical spots in southern California easily accessible by auto.

Just for Publicity

San Francisco, Feb. 27. Chief of Police Bill Quinn goes off the air March 10 and NBC starts a new series of crime yarns with George Jarrett, head of the state narcotic bureau. Jarrett, with Carlton Morse writing, will tell 'em about traffic, prevention and cures. Like Chief Quinn, Jarrett is broadcasting only for the publicity he'll get.

Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York and Chicago.)

New York City

NBC (Stations WJZ-WEAF)

111 Fifth Avenue
R. H. Aylesworth, President.
Richard C. Patterson, Jr., Executive V.P.
C. McCullough, Asst. to President.
John Elwood, V.P.
L. L. Ashby, V.P.
George Engles, V.P. on Artists' Service.
John F. Royal, V.P. on Programs.
Frank Mason, V.P. on Public Relations.
Lewis MacDonagh, Secretary.
Mark J. Woods, Secretary.
P. F. McKee, Auditor.
R. F. Kelly, Asst. Auditor.
G. W. Horn, Gen. Engineer.
Frank Mullin, Agricultural Dir.
J. deJara Almondo, Evening Operations.
Bertha Brundage, Program Mgr.
G. W. Payne, Operations.
R. T. Teichner, Asst. to Trans.
D. B. Tuttle, Sales Mgr., Artists' Service.

Department Heads
Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Bolivise, Music Library.
W. D. Blochman, Purchasing Agent.
John R. Carey, Service Supervisor.
C. A. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Wilburson, Asst. Dir. Relations.
Paul F. Peter, Mgr., Statistical Dept.
G. W. Johnsons, Mgr., Press Relations Dept.
Quinton Adams, Mgr., Electrical Transmission Dept.
E. F. H. James, Sales Promotions Mgr.

CBS (Station WABC)

485 Madison Ave.
William S. Paley, President.
Edward Klauber, Executive V.P.
Sam Fickard, V.P.
Lawrence W. Lowman, V.P. on Operations and Secretary.
R. M. Runyon, Treasurer.
Julius Knips, Sales Mgr.
William H. Eustice, Asst. Sales Mgr.
Kurt S. Seebach, Program Operations.
Paul W. Keston, Asst. Mgr.
Edwin K. Cohen, Technical Dir.
John J. Karol, Market Research.
J. S. Carlini, Production Mgr.
Frederic F. Willis, Educational Dir.
Julius Matfield, Music Library.
George Cowan, Commercial Engineer.
Herbert Fraser, Editor, Continuity.
William R. Parsonnet, Dramatic Dir.
Frank B. Glover, News Broadcasting.
Ralph J. Wonders, Mgr., Artists' Bureau.

WOR

Bamberger Broadcasting Service, Inc.
140 Broadway
Pennsylvania 6-5888
Alfred J. Conner, Station Mgr.
A. A. Corrie, Sales Mgr.
Walter J. McKee, Asst. Sales Mgr.
Laurie Reid, Production Mgr.
George Shubert, Musical Dir.
Robert L. Wilder, Trans.
J. R. Ruppelt, Chief Engineer.

WINS

American Radio News Corp.
114 E. 58th St.
New York 100
Bradley Kelly, Station Mgr.
S. S. Martin, Asst. Mgr.
John McCormick, Program Dir.
Harold Schubert, Production Mgr.
Bernard Layton, Musical Dir.
George Wieda, Press.

WMCA-WPCH

Knickerbocker Broadcasting Co.
Broadway 42d St.
Columbia 6-5990
Donald Flamm, Pres.
William Wiseman, V.P.
Sidney Plann, Sales Mgr.
Fred W. Dymally, Asst. Sales Mgr.
Harry Carlson, WMCA Program Director.
Bill Williams, WPCH Program Director.
Charles Robert S. Woods, Press.
Jack Rickard, Studio Director.
Elmo Russ, Irving Seton, Musical Directors.
Harry Passco, Continuity.
Frank Marx, Chief Engineer.

WLWL

Universal Broadcasting Corp.
415 W. 69th St.
Columbia 5-7030
R. F. Riley, Dir.
R. J. Kierman, Sales Mgr.
R. W. Bjork, Sales Mgr.
George O'Brien, Asst. Sales Mgr.
Rudolph Fort, Musical Dir.
John Deppa, Chief Engineer.

Chicago

NBC

Merchandise Mart

Superior 8500

(Stations WENR-WMAQ)

Niles Trammel, V.P. in charge.
R. C. Patterson, Asst. Gen. Mgr.
Fred Weber, Station Relations Mgr.
John Whalley, Office Mgr.
Roy Sheld, Chief Musical Dir.
L. L. Munn, Asst. Station Mgr.
W. W. Kany, Program Mgr.
Alex Robb, Asst. Program Mgr.
Edwin Strot, Artists' Mgr.
Frank Mullin, Continuity Editor.
Frank Mullin, Asst. to Continuity.
Judith Waller, Educational Dir.
Francis Carpenter, Asst. Dir. Relations.
William Hedges, Local Sales Mgr.
B. C. Shoverman, Sales Mgr.
W. W. Kilo, Chief Field Engineer.
B. R. Douglas, Maintenance Mgr.
Frank Pratt, Public Relations Counselor.
Al Williamson, Publicity Mgr.

CBS

Wrigley Bldg.

(Station WBBM)

Leslie Atlas, V.P. in charge.

Leonard Erickson, Western Sales Mgr.

Walter Preston, Program Dir.
Bobby Brown, Gen. Production Mgr.
Jed King, Traffic and Office Mgr.
Harold Fair, Asst. Program Dir.
Howard Neuffer, Musical Dir.
William Cooper, Continuity Editor.
Larry Fink, Chief Engineer.
Ralph White, Sales Mgr.
Steve Trumbull, Chief Publicity Mgr.
Ruth Bala, WBBM Publicity Mgr.
Farker Wheatley, Production Mgr.
Richard Eilers, Sales Promotion Mgr.
Arthur Warner, Community Concert Mgr.
McDure Bellows, CBS Concert Mgr.

KYW

Stratus Bldg.
Wabash 4040
Homer Hogan, Gen. Mgr.
Farker Wheatley, Production Mgr.
Harold E. Bean, Asst. Production Mgr.
D. W. Bennett, Musical Director.
R. B. Randall, Chief Engineer.
Umer Turner, Publicity Dir.

WCFL

Furniture Mart

Delaware 9600
John Fitzgerald, President.
Edward N. Nickles, Gen. Mgr.
Franklin Longquist, Bus. Mgr.
Maurice Lynch, Treasurer.
Philip Friedlander, Production Dir.
Eddie Samuels, Continuity Editor.
Howard Keegan, Chief Announcer.
Raymond MacArthur, Production Mgr.
P. Murphy, Publicity Dir.

WJXD

Palmer House

State 6496
C. A. Howell, Mgr.
R. K. Kaufman, Commercial Mgr.
David Capp, Program Dir.
D. W. Bennett, Musical Dir.
Joe Alibough, Chief Announcer.

WLS

1230 W. Washington
Haymarket 7600
Burridge Butler, President.
Glenn Snyder, Gen. Mgr.
George Biggar, Program Mgr.
R. E. McDonald, Adv. Mgr.
Tom Rowe, Chief Engineer.
Clamence Legg, Artists' Mgr.
Hal O'Halloran, Chief Announcer.
Harry Steele, Publicity Dir.

WGN

Drake Hotel

Superior 6100
W. B. McPherson, Gen. Mgr.
Wm. Ryan, Station Mgr.
George Isaacs, Commercial Mgr.
Edward Rutter, Production Mgr.
Deane Owen, Musical Dir.
Carl Meyer, Chief Engineer.
Frank Schreiber, Publicity Dir.

WISO

Michigan-Wacker Bldg.

Anderson 5600
Albert B. Nelson, General Mgr.
Lloyd G. Harris, Production Mgr.
John Conry, Musical Dir.
James MacPherson, Sales Mgr.
H. V. Fitzpatrick, Chief Engineer.
Alice Tiplady, Publicity Dir.

WGES

128 N. Crawford

Van Buren 9600
Gene Dyer, Station Mgr.
Charles Langbein, Production Mgr.
Bernard Weiss, Chief Engineer.
John Van, Musical Dir.
Don Croston, Chief Announcer.

Advertising Agencies

Lord & Thomas-Henry Sallinger.
McCann-Erickson-Wood Bennett.
Erwin-Wassay-William Waddell.
McGraw-Hill.
N. W. Ayer-W. G. McChesney.
Crischfield-Frank Steel.
Blackburn-Sample-Rubin Ayres.
Hunt-Hurst-McDonald-Art Decker.

Los Angeles

KHJ

(Columbia Don Lee Broadcasting System)

1070 West 7th Street
Van Nuys 7111
Don Lee, President.
Leo R. Tyson, Gen. Mgr.
C. Ellsworth Wylie, Gen. Sales Mgr.
Raymond Paige, Musical and Program Dir.
Paul Rosenbarger, Production Mgr.
Kenneth Niles, Asst. Pres. Mgr.
Van C. Newkirk, Traffic Mgr.
John J. Kemp, Asst. Adv. Mgr. (KHJ only).

Bureau of Information

Advertising Agencies

FOR

Advertising agencies and others in the field of radio, against any problem pertaining to the show business or broadcasting from a show angle, are invited to consult 'Variety' for information. The service is gratis. Mail communications will be answered promptly.

Any show angles unfamiliar to the radio program directors of advertising agencies, and all others in the radio-show business, will be clarified.

Information particularly may be desired by radio talent buyers on the estimation of acts' salary values. This will be forthcoming as part of the information published in 'Variety' in the past as to the value of standard attractions for the stage, screen or radio.

This entire free service is confidential. 'Variety' pledges none of the requests will be given publicity in print or otherwise.

KFI and KEG

(KFO called)

Mark C. Anthony, Inc.
1005 S. Hope
Hollywood 8111

Mark C. Anthony, President.
Edward Kates, V.P. and Gen. Mgr.
Olen Dullberg, Program Dir.
Carl Harwood, Commercial Mgr.

KFWB

Wanger Bros. Picture Corp.

Theatre Bldg.
Hollywood 6818

General Kates, Gen. Mgr.
Charles Krieger, Commercial Mgr.
John Kates, V.P. and Gen. Mgr.
John Kates, V.P. and Gen. Mgr.
John Kates, V.P. and Gen. Mgr.

KNX

Western Broadcasting Co.

Hempstead 4101
Guy C. Earl, Jr., President.
Naylor Rogers, V.P. and Gen. Mgr.
Carl R. Niles, Commercial Mgr.
Kenneth C. Ornstein, Technical Supervisor.

KMTR

KMTR Radio Corp.

222 N. Formosa, Hollywood
Hollywood 1101
Fred W. Pratt, Gen. Mgr.
Harold Hirsch, Asst. Mgr.
Salvatore Santalita, Musical Dir.

KGFJ

1447 So. Figueroa Street

Prospect 7100
Don M. McGlashan, owner.
Duke Hancock, Mgr.
Fremont Broadcasting Co.

KRKD

24 South Spring Street

Madison 1211
Frank Deberry, President.
D. L. McChesney, Asst. Mgr.
Don L. Lyle, Sales Mgr.

KTM

Metropolitan Broadcasting Co.

214 So. Vermont
Exposition 1844
Charles Wren, Pres.
George Martinson, Manager.
C. K. Jensen, Production Mgr.

KFAK-KFVD

Los Angeles Broadcasting Co.

442 Mariposa
Elmwood 1231
R. L. Card, President.
Tom Stevenson, Gen. Mgr.

San Francisco

NBC

(Stations KGO-KGO-KY4)

Pacific Coast Division

111 Gutter Street
Don R. Gilman, V.P. of NBC and Pac. Coast Div. Manager.
C. L. McChesney, Asst. Gen. Mgr.
Lew Fess, Program Dir.
Wm. Anderson, Sales Mgr.
H. A. Sargent, Chief Engineer.
E. M. Murray, Chief Engineer.
Lloyd B. Toller, Publicity Dir.
Karl Shullinger, Dir. Artists' Bureau.
Jennings Rocco, Chief Announcer.
Mercedis Wilson, Musical Dir.
Cecil Underwood, Prod. Mgr.
Ray Frothingham, Sales Promotion Mgr.

KYA

588 Market St.

Edward MacArthur, Station Mgr.

KFRG

(Don Lee-Columbia outlet)

1000 Van Ness Ave.
Fred Patel, Don Lee Gen. Mgr.
Harrison Holloway, Station Mgr.
William Wright, Asst. Mgr.
Walter Kellogg, Musical Dir.

KJBS

1380 Bush St.

Julius Brunton & Sons, Owners.
Ralph Brunton, Mgr.
Ralph Smith, Prod. Dir.

CIVIC PRIDE

San Francisco, Feb. 27.

Home town pride has seized NBC.

Network making free announcements daily over its KFO and KGO networks, plugging the city's location, parks, business, etc.

California, Inc. supplying the network with local programs and an outdoor reads 'San Francisco's Golden Gate park is the largest man-made park in the world,' et al. between time signals.

Radio Leaders Change

(Continued from page 47)

was there any identification made of Lennie Hayton with the stanza, though the young leader's style of diction has caused considerable comment in radio and musical circles.

Ben Bernie has slipped from a previous location on the eighth level to No. 10, while Karl Smith has become a so-so filler-in rounding out radio's first dozen.

Though each region shows that it had its own quota of heavy community favorites, the comics holding national leadership in the comedy summary were to be found, with rare exceptions, always among the first six in each district. Inference noted here is that comedy and its personnel are apparently in the ascendancy and the main popular fixture of radio no matter what the segment of the country.

In the East Latest summaries of 'Variety's' correspondents indicate that the eastern area is least inclined toward giving choice attention to local attractions. With few exceptions it is the chain entertainers who garner top favor near the Atlantic. Of the non CBS or NBC personalities and programs which seem to have drummed up a wide following in the east is Father Charles J. Coughlin with his Sunday homilies on current events.

Listed among the first 25 leaders in Baltimore are two heart-to-heart-talk affairs, Home Town

East

Jack Pearl
Eddie Cantor
Ed Wynn
Rudy Vallee Varieties
Ben Bernie
Amos 'n' Andy
Myrt and Marge
Al Jolson
Chesterfield
The Variety House Showboat
N. Y. Philharmonic
Stoopnagle and Budd

Philosopher and Lighted Window, while Pittsburgh is now giving special note to the revised Ciclotto show because Hokey Rowell, its fast spelling yarn spinner, is included in the bill.

Middle West

In the middle west, and particularly in the farm districts, the WLS Barn Dance, broadcast by the 'Prairie Farmer's' Chicago outlet Saturday nights, still maintains its wide quota of listeners. Also among the perennial faves are those of the Gene and Glenn, holding forth out of both WLW, Cincy, and WTAM, Cleveland. Chicago lists among its attention leaders a flock of kid shows such as 'Little Orphan Annie,' 'Skipper,' 'Kellogg's' 'Singing Lady,' this trio regarded nationally as among the five top notch juke shows on the chains. Chicago also gives first and

and English Coronets which hold high favor.

Canada adheres closely to the likes of U. S. fans but makes substantial reservation for local favorites and retains its penchant for classical music. Ottawa inclines strongly toward symphonies listing, in addition to the N. Y. Philharmonic and CBS' Sunday night concert with CBS.

Midwest

Jack Pearl
Eddie Cantor
Ed Wynn
Amos 'n' Andy
Myrt and Marge
Ben Bernie
Rudy Vallee Varieties
Burns and Allen-Lombardo
Gene and Glenn
New York Philharmonic
Al Jolson
Paul Whiteman (Sunday concerts)

neat Hutcheson, the Montreal Symphony, Out in Winnepeg they beguile them with Charlie Herald's Round-Up Rangers, Van Russell's magic stories and Tito Fandos, a tenor of local repute.

Opinions on the best listening hours reveal but minor differences. Consensus remains that between 7 and 10 p. m. is the ace period although in the farm districts this holds true in winter time but not in the summer when the tiller of the soil has to catch his early slumber. This summer time angle makes listening popular among the farmers between the hours of 8 a. m. when the latter return for breakfast and around noon when they come in for lunch.

Figures on Pioneer Station May Have Influenced Can. Govt.

Provincially owned government station here, CKY, recorded a net loss of \$15,470 during the year which ended Nov. 20, 1932. A revenue balance over expenditure of \$4,433 is shown, but interest and depreciation is a big factor in the loss.

Artists' fees jumped from \$27,839 in 1931 to \$45,359 in 1932. Radio departmented the salaries increased from \$15,203 to \$16,541. The revenue from advertising and other forms bearing broadcasting and license fees, amounted to \$77,228, which amount was remitted to the legislature by Hon. W. J. Major, K. C., minister of telephones. The loss is attributed to greater expenditure on entertainment in line with the radio station's improved program.

With Canadian radio going altogether government controlled, the troubles of operation of this pioneer gov. studio, from which possibly the idea and experiment was copied, seemed significant. Another reason for the deficit is that business firms here do not show a strong outlay for radio advertising.

Seattle Firm Assumes

Its 2d Station, KJR

Seattle, Feb. 27.
KOMO, operated since 1927 by Fisher Flouring Mills, has leased KJR with approval of the Federal Radio Commission.

New transmitter to be built for KJR and one management to operate both stations. Each is an NBC affiliation.

JOHANSENS DIVORCED

San Francisco, Feb. 27.
A divorce last December brought by Mrs. Gunnar Johansen against the NBC pianist has just been reversed.

Property settlement effected out of court gave Mrs. Johansen \$75 monthly. Johansen also agreed to pay 25% of his earnings until she remarries, if at all.

CHI VET OFF

Chicago, Feb. 27.

Commonwealth Edition withdraws its sponsorship of 'Air Juniors' over WENR this week. One of oldest local commercials in town, program directed Irma Glen and Everett Mitchell.

Miss Glen is going to Florida for a couple of script shows, Hon. Archie's vacation.

CITY DESKS SNUR RADIO

Pay of Air Talent in Theatres Irrks Coast Artists and Stations

Los Angeles, Feb. 27. Just how much of a radio artist's salary from theatre appearances belong to the station is a current local topic irking all parties interested.

Situation has grown acute with the town nuts over air vaude programs and resultant personal appearances on stages.

Performers' viewpoint is that any outside earnings should be gratuity for the artist. The station operators' attitude is that as they helped to popularize the artist, or the act, they should fit into the cream somewhere.

It was such a controversy that brought about the walkout of the Columbia-Don Lee artists on the Happy-Go-Lucky hour, and it is also worrying other stations where an effort is being made to spot their acts in theatres. Viewpoint here is that the question must be settled before stage and radio can work in harmony.

Charges Are Aired
Tom Lee Artists' Bureau, an adjunct of the Lee coast chain, is in the thick of the present dispute between artists and stations. Plenty of charges are being hurled by radio entertainers that the bureau is trying to hog the works.

Allegations are that the agency charges 20% commission of every artist before he can work at any of the Lee stations. This is denied by the bureau, which points out that almost all of the staff people at KJL here, a Lee station, have signed five-year managerial contracts with the bureau, but that commission is not charged except for outside jobs.

In every case where an artist leaves the staff the contracts have been torn up, it is stated. Also, it is shown that percentage charges for artists placed by the bureau have been in many cases 10%.

The Lee stand on theatre dates for acts popularized by its stations is that the performers should play on a straight guarantee with any percentage cut to be at the discretion of the agency.

Remedy Suggested
Using the argument that the acts are needed on the stage because of popularity built up by the radio, the bureau feels that it should be reimbursed for the plugs given the stage show on the air program. Contention is that the station should be paid on a percentage basis on the charges made to outside advertisers, and that after such deductions are made from the stage profits then the artists should share in the profits but not here.

Under the scheme outlined as a working basis for Coast stations an act's work on the stage would be handled exclusively by the station or its bureau, with a nominal price paid to the artist for the outside employment. Whatever percentage accrues from the house dates would then go to the station, which would later give the artists an added slice.

\$75 Fee or No Music for Chair Warmers, Rules Soc.

Milwaukee, Feb. 27. Hotel lobby chair warmers and general loungers will have to do their loafing without radio accompaniment from now on following action taken by the American Society of Composers, Authors & Publishers through its local attorney, Robert Hess.

It is the contention of the society that playing of radios in hotel lobbies represents public presentation of turn-of-the-century products and that an annual fee of \$75 or more must be paid to the society before the lobby concerts can be resumed. With the present state of hotel trade there was no chance in vending the radios from the lobbies; \$75 is a lot of money.

1st Organ, 2d Fiddle

Wilmington, Del., Feb. 27. Vic Callie, organist of WDEL, doubled at the console in his own wedding at Valley Forge, Pa., Wednesday (22). Played his own specially written composition (Sonata No. 2, opus 9), then rushed around to the altar for the finale with Dorothy Caulk.

Nick Kenny, N. Y. Tab's Radio Columnist, in Fisticuffs with Maestro

Nick Kenny, New York 'Mirror' radio columnist, broke loose with his dukes last week, with Harold Stern, band leader, at the other end of the match. Bout, which was staged at the swanky St. Moritz hotel, climaxed a series of counter-burn-ups over what Kenny had printed about Stern and what Stern had allegedly told the 'Mirror' publisher.

What started it was a line run by Kenny in his column in which he remarked that Stern was going into the Baltimore March 1 as a substitute during Paul Whiteman's layoff. Stern reproached Kenny for the 'substitute' description and demanded a correction. Stern has a year's contract at the Baltimore.

When after several days he got no action from Kenny, Stern took the issue to A. J. Kobler, the 'Mirror's' publisher, and the next day the correction appeared in Kenny's column.

About a Room
In the exchange of remarks that preceded fisticuffs at the hotel Friday night (24) it developed that what touched Kenny most was something the bandman was alleged to have said about a room the columnist was allowed gratis on a permanent basis at the St. Moritz. Kenny accused Stern of telling Kobler that his columnist was taking up the cudgels for his friend, Gregory Taylor, manager of the hotel, who was sore at Stern's quitting on short notice.

At Kenny's invitation Stern walked over to the main dining room and with him went off to another dining room in the hotel to talk it over. Before he had a chance to state his side, according to the Stern version, he was interrupted. Kenny sailed into him and mugged him up with a cracked schmozzle and a couple of cracked teeth. Stern repaired to a hospital for treatment and stayed there over night.

Execs in the NBC artists bureau which booked Stern into the Baltimore yesterday (27) were trying to get the bandman to forgive and forget. But Stern said he was determined to get a summons for Kenny's arrest for assault and battery. But it still looks like a reconciliation.

\$5 PILL CO. EXPANDS

Chicago, Feb. 27. Willard Tablets, possibly the highest rated of the vitamin broadcastings, will have 12 periods of 15-minutes each over WBBM and three sets of entertainers in an increased schedule. The pills cost \$4 a box.

APPLICATION DISMISSED
New Philadelphia, O., Feb. 27. Application of the WNPD company here for a permit to construct a radio station is operating on 850 kilocycles with 50-watts power dismissed by the Federal Radio Commission at Washington.

Commission set March 27 for oral arguments on a permit to operate on 550 kilocycles with 550-watts and an additional 500 for experimental purposes.

FILM 'NOBODIES' OVER RADIO STARS

Chicago Dailies' Peculiar Indifference to Radio Personalities When Arriving Contrasted with Space Given Hollywoodites—Few Radio People Get Much Attention from City Desks, but Radio Columnists More Interested

P. A. HEADACHES

Chicago, Feb. 27. Years of meeting Hollywood trains has educated most of the city desks of the Chicago dailies as to who's who among the film stars. But every time a radio star arrives to make a personal appearance, or for other reasons, it becomes gainfully evident to everybody except the radio stars themselves that the city desk doesn't know which one of the Mills Brothers is Groucho.

Not only do newspaper reporters not listen to radio programs, but they yawn right in the face of 10,000 fan letters a week. Their lack of respect is disconcerting, especially when they arrive late and without a photographer because the city desk didn't think the arrival rated a picture. Of course, the radio columnists are well bred and know how low to bend according to the latest popularity polls, but they can't altogether square their so-what brothers of the city desk.

Press agents opine that the odds for landing a picture in the dailies of an important radio star as against a comparative nonentity from Hollywood are 4/1 in favor of the film unknown. This can be accepted for what it's worth but, perhaps without a hint of its value. Meanwhile, the radio stars who carry tape measures to compute their free space are frequently sarcastic about the competence of the press agents.

They Love It!
In general, radio stars are hard to exploit, though in partial compensation to the exploiters they are usually willing to co-operate. Especially it means being called upon to sing a song at some party. Radioites working for the most part in studios are applause starved. They'll stay up all night to be introduced from a table. They also have a measure love of hospitals and entertaining invalids, a praiseworthy practice that it would be catty to suggest has any connection with the fact that it frequently makes the rotogravure.

It might be argued that the city desks' snubbing of radio stars points to a very wide margin which still favors the film star as an universal entertainment medium. Almost any one could probably name 25 or 30 picture actors offhand, but how many outside of confirmed fans could get beyond Amos 'n' Andy, Ed Wynn, and three or four others in radio?

Chicago, because of its geographical position, comes into contact with the stars of Hollywood more than any other city except Hollywood and New York. The dailies recognize the news value of these comings and goings and regularly feature interviews and photographs. And when radio stars supposedly the idols of millions, arrive in town they're given minimum mention and seldom any art.

No Animus
Inquiry fails to establish evidence to support the theory that unfavorably angled radio stars are responsible for the city desk attitude. Apparently no order has ever been issued not to mention Kate Smith because La

(Continued on page 54)

Two Bills Charging Networks Are Monopolies Introduced in Congress

Technocracy

San Francisco, Feb. 27. Ad agency men don't go to shows any more. They drop in at NBC There's sure to be a Standard Oil audition going on.

Benny, at \$2,750, Is Jolson's Successor; 2d Top Radio Salary

Jack Benny at \$2,750 a week (six programs) is Al Jolson's successor on the Chevrolet program over NBC. Commences next Friday (3). Jolson, with six more weeks to go on his contract, finished last Friday. While saving \$2,250 a week in talent costs, the difference between Benny's salary and Jolson's \$5,000, Benny at \$2,750 will still be getting the second highest straight salary in radio, topped only by Ed Wynn's \$5,000 from Texaco. Benny must supply the weekly material at no extra recompense. Eddie Cantor gets \$2,500 and \$750 extra for material.

With the comedian on the G. M. show will be Mrs. Benny (Mary Livingston). Latter teamed with her husband on the former Canada Dry program. Benny was set in the Jolson spot by Morrison & Winkler.

Washington, Feb. 27. Rumors in official circles that the major chains were on the verge of congressional investigation in the House were followed by introduction of two bills calling for special committees to investigate monopoly charges against NBC and CBS.

Rep. Louis T. McFadden, Republican, Penn., requested establishment of committee of five to determine whether NBC is diverting its earnings to meet management losses of RCA. McFadden holds that NBC is diverting its income from licenses granted by the Federal Radio Commission and any such income should be used in further development of radio service in 'public interest, convenience and necessity' as specified in the radio act.

Artist Bureau, too. McFadden further claims that nets derive a disproportionate share of total earnings of broadcasting in comparison to their ownership of or service to total number of stations. Framed to the bill claims nets are using radio privileges to develop artist bureaus which are in competition with other interests lacking such concessions. Other resolutions introduced by Rep. Hampton P. Fuller, Democrat, S. C., is direct accusation that chain monopoly is not giving labor and education square deal. Neither bill will probably not get on floor this session, but will be reintroduced next session.

The Advertising Angle

(Commentary on the negative aspects of radio merchandising and battles for sales. Where ad and is well handled it requires no affirmative commendation or comment. It's only when advertising aspects of commercial broadcasts seem to lack that showmanly manner that 'Variety' will call it to attention.)

'Italian Campaign.' This advertiser has two programs, the one in Chicago being its Monday night Chinese goosepimple mess drama, 'Fu Manchu' of well-defined popularity, despite which there can hardly be any argument that the sponsor takes greedy advantage of its followers' good nature in the plugs. These run to much wordiness, windiness, and weariness. Descriptions of manifold virtues of the vanishing cream, stressing of its cheapness, the technique of application (properly pronounced) is told in what seems like a few thousand well-chosen adjectives, mostly effusive. A second sock at the tail of the program concerns the so-called 'household dispenser,' a gadget for bathrooms that is hard to visualize from the description. It's yours for two empty cartons worth 60c each, or one carton and a dime. It is an amazing commentary on radio that its costs in bags can thus be sold. Advertising angle throughout this program is definitely a case of talking advantage, to the hit, of the public's willingness to stand for a lot in return for some entertainment.

'Barbasol.' Contests, or methods for qualifying in them, are apt to be as complicated as a Rubik Goldberg mousetrap. Barbasol gives away two things. First, a Pontiac automobile, something that few people would despise. Second, and incongruous for a shaving cream, a Tetra refillable toothbrush. To get the toothbrush it is necessary to enclose a second message in your communication about the automobile which must be a blurb about Barbasol written on the Indianapolis flap of an empty carton, or a facsimile thereof, and sent not later than a certain date to Singing Sam in Indianapolis. You've got to want that Pontiac pretty badly to figure it out. But America is currently ga-ga over jigsaw puzzles, so maybe the puzzle is all really clear. However, some folks will find it terribly foggy.

'Lady Esther' is a cosmetic devoted to the possibly sound psychological dictum that fear is a potent instrument of advertising copy. Fear is here employed against the other fellow's product. No names mentioned of course. But a careful spreading of the idea that the other fellow isn't above poisoning America's complexion by cheap or harmful cosmetics, and that safety alone resides with Lady Esther. An advertising approach which depends for its success upon rapping the rival product might seem to leave the door open for retaliatory missiles. Fear campaigns are, of course, not new. Body odor, halitosis, and kindred phobias in advertising copy have been deliberately fostered for years upon a point where children joke about them. On the positive side Lady Esther claims an application makes the skin two or three shades lighter.

'Three Minute Oats,' sponsor of the kid program, 'Secret Three', has started to use that unbusinesslike, undignified, unpardonable but apparently effective advertising argument, 'our fate is in your hands'. Other advertisers have lately been guilty of this self-pitying blarney. It's the essence of hokum because the threat isn't even on the level. Does eloquence have to be wasted on the proposition that the merits of a product are not honestly nor honestly sold? Or by threatening to deprive kids of their radio thrills unless the kids pester their parents into buying the product? That is precisely what this advertiser is saying, and regardless of possible sales stimulation resulting from such mendacious technique, it's a pretty sorry comment in and of itself.

CBS CUT IS DUE TO EXPECTED AD DROP

In anticipation of a flock of commercial cancellations taking effect in March and April William S. Paley, CBS prez, has put this week's sustaining artists' list and the home office personnel through a stiff pruning. Notices were handed to some 30 persons in the sales, production, program and publicity departments. The clipping among the artists affected practically every one not tied to a commercial program.

Among the sustaining entertainers are Ben Alley, Artell Dixon, the Funny Boners and Helen Nugent. Outside of Morton Downey, under a year's guarantee contract, those retained were Barbara Maurel, Charles Carille and Betty Barthell. Stoopnagle and Budd, and on the news broadcasting end Edwin C. Hill, whose contract on the Socony stanza has eight weeks to go.

Economy axe also took in three announcers, John Mayo, Mark Cassidy and Caryle Stevens. Among those affected in the production department was Minnie Blauman, who had charge of arranging the programs for the sustaining warblers. She had been with the network since its organization.

Several of the dropped artists were given the alternative of remaining on a non-salary basis, the network to slip them in on sustaining periods when available and to continue, submitting them to commercials.

As to the pruning of staff personnel explanation given by Paley was that it either had to be that or a general slashing of salaries. Network work put through a coin cut of 15% last summer.

Chi CBS Not Axed

Chicago, Feb. 27. Are expected for the past fortnight among Columbia employees didn't fall here last week. Whether the reported epidemic of cuts in New York is to be extended to Chicago is not reported.

One salesman was let out but this was described as a purely local matter.

Renewals

Standard Oil of N. J. has, besides the Marx, the Vera Stanza, renewed for the Charlie Chan series on NBC and the concert program on CBS Tuesday nights. All contracts are for another 13 weeks.

General Mills has made it an additional 52 weeks for the Betty Crocker morning stanza on NBC.

F. W. Fitch starts plugging its shaving cream March 5 over a four-station midwest CBS hookup with a musical show of the Chicago studios. Towns included in addition to CHI are Milwaukee, Minneapolis, and Waterloo, Ia. Jo-Cur wave set will do 13 more weeks on CBS Sunday afternoons over 16 stations. Same cosmetic combine, Affiliated Products, has Albert Bartlett's orchestra taking up the preceding quarter hour on CBS to plug Kissproof lipstick.

Gov't Gives 3-Question Alburtis a Tough One To Answer; Mail Charge

San Francisco, Feb. 27. Postal inspectors this week put the onus on Alburtis, radio seer, and packed Alburtis and an assistant, V. E. McIntyre, off to Albuquerque, N. M., on charges of using mails to defraud.

Alburtis, who in private life is J. R. Randolph, was last on KOE in the New Mexico city. He promised via radio to answer three questions on any subject for \$1.

Last year he was on KFWI with

City Desks Snub Radio

(Continued from page 49) Palina cut its lineage. Indeed, this is pooh-poohed as fantastic, when suggested that newspaper prejudice against radio would go that far. As a matter of fact it is generally felt that any newspaper grudge against radio isn't very tangible in Chicago where all the dailies are affiliated with a station.

Apparently radio personalities get

the same gag and was responsible for that station nearly losing its license.

such meagre news attention because the city desks don't know one from the other (speaking broadly) and because they haven't yet been persuaded that the reading public wants radio gossip apart from the regular departmentalized stuff.

As near as can be ascertained most of the midwestern cities such as Milwaukee, Detroit, St. Louis and Omaha are correspondingly lukewarm toward radio personalities as spot news. However, this works in reverse ratio as apparently the smaller towns are more receptive.

G-M TO BUNCH INTO 1-HR. SHOW

Intention of General Motors is to withdraw all air programs specifically connected with its various subsidiary firms and substitute a weekly one-hour variety show. This will have guest stars, changing on each program, with the Paul Whiteman unit the permanent orchestral background.

This G. M. plan means that it will not renew with NBC for Buick after March 27, or for Pontiac with CBS (Stoopnagle and Budd) which winds up its initial 13 weeks March 23. Motor combine previously notified NBC that Oldsmobile will call it quits April 1.

Commercially the hour program G. M. has in mind will be split into four parts. Plug on the first quarter hour will be of the institutional sort, the remaining blurb insertions being divided among Oldsmobile, Buick and Pontiac.

YANK WRITER POPULAR JAP RADIO FEATURE

One of the best-known radio artists in Japan is Burton Crane, American newspaperman on the 'Japan Advertiser,' English daily in Tokyo, and correspondent for American newspapers, including 'Variety.' Having mastered the Japanese language, Crane's recordings in the native tongue are big sellers, in addition to which he writes songs, some of which will be published by the Broadway Tinpan alleyites.

The novelty of an American having mastered an academic knowledge of the difficult native language intrigues the native population, which, of course, recognizes the foreign accent in Crane's pronunciation.

Crane is popularly greeted as 'Sharlie' in Tokyo nite life, although not in the same meaning as America's 'Vass You Dere, Sharlie?'

Willson's Sec. Office

San Francisco, Feb. 27. Meredith Willson has been named musical director of NBC's western networks and handed an office and secretary on the second floor of One Eleven Sutter.

Maestro retains his numerous programs, including one transcontinental a week.

KOGEN, AGNEW OFF AIR

Chicago, Feb. 27. Pennzoll Sunday account dropped Harry Kogen's band and took (26) Hal Kemp instead. Kogen had it 53 weeks. It's Kemp's initial commercial. Over CBS.

Another band losing its sponsor is Charley Agnew's. Yeastfoam will shortly start sponsoring a script entertainment through NBC.

Frisco Bread Hour

San Francisco, Feb. 27. KFRC of the Don Lee network has landed a weekly 60-minute variety show for Remar Bread, which begins Wednesday (23).

Arnold Maguire will m.c., balance of talent including Consuelo Gonzales, Pedro, Axel Axelsson, Noodlebugs, Yeomanettes and Ronald Graham.

OPENING

At the

Biltmore Hotel

New York City

Tomorrow (MARCH 1)

(Formal Opening Tuesday March 7)

After Two and Half Years

At the

St. Moritz Hotel

HAROLD STERN

AND HIS ORCHESTRA



BROADCASTING NIGHTLY

Management Over the NBC Station WEAF NBC ARTISTS' SERVICE
ED. SCHEUING 11:30 to 12:00 P. M.



Morton A. Milman
circle 7-2525
-2680



CHARLES
ALTHOFF
Variety, New York

VINCENT SOREY

Creator of the
Gauchos Program
And Many Other Superior Programs
CBS Sunday 11 P. M. WABC

"SWEETHEARTS OF THE AIR"

MAY SINGHI PETER
BREEN and DE ROSE
ENTERING 10TH YEAR OF RADIO
Mgt. NBC Artists' Bureau

IMMERMAN & SON, Inc.

135 WEST 44th ST., NEW YORK
SUPERIOR COLORED TALENT
For Radio and Stage, Building Acts, Re-
vues, Orchestrating and Arranging, Lessons in
all types of Stage and Exhibition Dancing
Unusual Voice Culture Method
STUDIO AVAILABLE BY THE HOUR
BX-252 5-3528

THURSTON

Sponsored by
SWIFT & CO.
On a Renewed Contract
Thursday and Friday, 8-9 P. M. (EST)
N. D. C. Coast to Coast

RADIO CHATTER

East

Like William Hall, Vaughn de Leath is off the CBS air waves during her 10 weeks' vaude tour, but not out of CBS. She is being booked and managed by the network for her personal apps.

Albany, N. Y., considered the oldest city in the United States, chosen as the subject for a nationwide broadcast over Columbia during the regular Crosley (WLW) serenade hour.

Kate Smith's date (24) at Richmond, Va., was on a 50-50 split with the town's relief fund. Rotary club engineered.

Vaude acts heard on NBC's last Monday night auditions included

PARAMOUNT, NEW YORK

This Week (Feb. 24)

Harry Stockwell

Juvenile-Baritone-Lead

Third Season

Earl Carroll's "Vanities"

Archie Bell (Cleveland News)

"To Harry Stockwell falls the interesting privilege of introducing them by a song or a few words. His voice and style of singing increase constantly and he's acquired a stage certainty. "Not since John Steel, has this particular mission been more capably performed."

Direction

LOUIS SHURR-AL MELNICK

"THE GREATEST TRIO ON THE AIR"

"Two girls and a boy that sizzle and sparkle with red hot music and song for the early risers."

(AIRCASTER)

DON-HALL TRIO

COAST TO COAST
WEAF SUNDAY 10 P.M.
WJZ 7:30 A.M. Every

Mon., Tues., Wed., Thurs., Fri., Sat.,
Mgt. M. Gale, 151 W. 46th St., New York

LEON BELASCO

N.B.C. C.B.S.
Wed. 9:30, E.S.T. Mon., Thurs.
Woodbury Hour and Saturday

NIGHTLY

AMBASSADOR HOTEL, N. Y.
Sole Direction HERMAN BERNIE
1619 Broadway, New York

Joe Lauria, Jr.; Harry Savoy, Lita Grey Chaplin, Charlie Mesconi and McLoughlin and Evans.

Southern Singers go on the NBC blue (WJZ) Monday, Wednesday and Thursday nights.

Craig Kennedy stories is the latest detective character adaptations groomed for the air.

NBC program board gave the ear to an act Gus Edwards has framed for radio.

Rosalyn Green was a leading woman with the WGY Players, Schenectady, in 1926 while a freshman at the N. Y. State Teachers College.

Barton, Barton, Durstine & Osborne is having the "Cowboy Tom" programs recorded for Remington-Rand, Inc., at the World Broadcasting studios.

Maker of Veludo starts a harmony trio on a weekly quarter-hour affair over WEAF this Saturday (4) afternoon.

Marcy Davidson, continuity director for WJAY, Cleveland, is the writer of the "Blue Moments" tune. Eddie Cantor's extended contract with Chase & Sanborn allows him the summer out for picture making on the coast.

CBS shuts down its experimental television station, W2XAB, New York, with the explanation that further operation offers little possibility of contributing anything new to the art.

West

Los Angeles Broadcasting Co., operating KFAC and KFVD, has incorporated.

Tom Wallace has left KNX, Hollywood, for New York. To take a whirl at the chains.

Santa Barbara, Cal., seeking a 100-watt police license.

Marlan Mansfield, male quartet under contract to KNX, go to KFI on loan for three weeks.

Lindsey Spaulding, NBC's commercial department is in Los Angeles lining up business for the chain.

Almee McLean goes to KJH as assistant publicist to Leslie Mahinney. First station on the coast to sport two p. a's.

Marlan Mansfield, KNX singer, doing picture work.

Formal dedication of KFPY's new studios in Spokane was begun last week. New equipment recently installed makes it one of the most up-to-date units in the far west.

Lucy Robinson, conducting a weekly book review over KHQ, excites as dean of local radio personalities. On the air continuously for over five and a half years.

Mid-West

Major Carl Brosius now telling the girls how to keep thin via the WPMI, Milwaukee "Journal" station.

Milwaukee listeners have perked up since the introduction of Gershwin's "Cousin from Milwaukee" into air programs.

Radio Aces now facing the mike over WRJN, Racine, four times daily.

Louis Roen, WTMJ announcer, rumored to resume his singing. With an orchestra—and sponsored.

WLS Barn Dance caused a jump in attendance at the Alhambra theatre, Milwaukee.

Aunt Sammy on WKRH, La Crosse, is Blanche M. Travis.

Eleanor Mercen directs air shows given over WISN by the WISN Players.

Foreign Legion dramatic program

Sells as 'Worst'

Denver, Feb. 27.

Eugene P. O'Fallon is selling his 600-watt, KFEL, to advertisers as 'Denver's worst station.' Tells the prospects that it's in the lowest calibre of entertainment in town, but if it's the lower classes that the advertiser is after KFEL's got them as listeners. O'Fallon admits he is catering exclusively to the laboring and foreign population of the town, which takes in a large colony of Mexicans, with the 'programs giving special play to boxing, wrestling and detailed narratives of police news.

To prove that he's got them tuning in O'Fallon got a local department store, May's, to put on a series of its cheap dresses, and then follow up with an inquiry among customers as to the source of their info about the garment sales. Results got him a contract.

(sustaining) originating from WBBM over a CBS coast-to-coast move from Sunday night to Thursday.

Vivian M. Gardner writing radio news for the Wisconsin 'News.'

Acme White Lead will keep Ed McConnell on CBS from Cincinnati another 18 weeks.

Charley Hamp will do another of his combo selling-entertaining jobs, starting March 13 Red Star Yeast over WBBM, Chicago (local).

South

Francis Craig has returned his band to Nashville, where he is filling an engagement at the Hermitage hotel and WSM.

Madge West now director of the WSM 'Playas, Nashville.

Federal Radio Commission has granted 60-day permit to double power to KTRH, Houston. Station, a Columbia link, becomes 1,000 watts.

'Vox vopul' broadcasts from the streets is the top attraction over KTRH, Houston.

Press associations conducting surveys in the southwest to determine extent of radio competition in news broadcasts.

Dorothy Copeland, Civic Opera soprano, has joined the 'Polly of Hollywood' period over KTRH.

Feature broadcast by Lecta Rider, theatre critic of the Houston 'Chronicle.'

KPRC, the NEC link in Houston, excited over possible Eddie Cantor broadcast from there.

Meet the Staff feature, in which newspaper reporters will make their bow as aircasters, set for KTRH, Houston, with jointly owned newspaper, the 'Chronicle.'

Mexican musical show bankrolled by the Gebhardt Chilli Powder Co. has done its 47th consecutive broadcast over WOAI, San Antonio, Tex.

Alvin Maaten, musical director of WSM, Nashville, was born in the house next door and owned by President McKinley in Canton, O., some 40 years ago.

OFF 'UNFAIR' LIST

Denver, Feb. 27.

WOC, unit of the Central Broadcasting Co., off the 'unfair' list of the musicians' local, National Federation of Musicians has sanctioned settlement plan.

Strike was called Jan. 26, jam being over salary and alleged violation of union rulings.

Woodin as 'Angel'

(Continued from page 1)

American Air and Foundry Co. prez having met through common bibliophilic interests. Ultimately Woodin then became Miller's backer when the music editor left Harms to start his own music publishing business. As a result of Miller's ambitions in the production field, Harms and Miller's relations became greatly strained.

Miller paid sizable sums for the last Ziegfeld 'Follies' for example, and nary a hit eventuated. Vincent Youmans' 'Great Day' cost a \$15,000 advance royalty, etc. In that wise music men estimate Woodin has backed Miller for around \$100,000 worth.

Woodin has had some of his own compositions privately recorded by Victor, and also has published a book of children's songs. His 'Franklin Delano Roosevelt March' will be featured by Eddie Duchin's orchestra, one of the four band organizations slated for the Inaugural Ball at Washington, D. C.

Films Too 'Wise'

(Continued from page 1)

the greatest increase is in the adolescent sector.

In normal times fully 75% of picture house attendance has come under the single classification of adult. This class is so widely split now, however, that it has been divided into male and female adults.

Today, according to this research, men in the adult attendance amount to only 25%. And those familiar with the intricacies of the buying public comment that the male attendance is still steadily on the decline, so much so that by the end of '33 adult male fans will, at the present rate, number little more than 20% of the b.o. regulars.

Femmes 50%

On the other hand, the bulk percentage of attendances right now are women. They number 10% of the current admissions at the country's box office.

Children, rated as the most habitual of fans in all classes, have cut their attendance in half during the past 10 years. Today they comprise 8% of the constant buyers.

Adolescents, ranging in years from 16 to 20, have increased to 12%, which represents a slight raise of 2% over their original b.o. bulk.

While it would seem that depression, at first glance, is responsible for audience shrinkage running into millions, which represent roughly about 25% of the industry's general American audiences of as recent as three years ago, attendance analysts claim the faults are as much within the industry itself.

Sophisticated pictures are held partially responsible for the drop in child and adult male classes. The average man dislikes the average run of standardized sophistication on the screen as much as the child, spokesman for the industry assert.

Radio, of Course

Again, radio is held responsible for a good part of the drop in adult male class.

Adolescents, on the other hand, go for popular brands of film so-

phistication. The hotter the better. For that matter women generally are credited with sufficient liking for this kind of screen wisdom to replace the ranks vacated by men.

Men and children are regarded as the two biggest assets for the box office. Without them higher prices in the evening suffer because the family taste is divided. As the result, mother is finding it better, according to the report, to lean toward individualism in the matinee and its cheaper price.

The survey is directly interpreted as meaning that Hollywood must produce a greater variety of product; that the exhibitor must pay more attention to his program and aim consistently—not merely every other month or so—at a definite variety.

FRED ALLEN

Management

WALTER BATCHELOR

BATH CLUB REVUE

WABC

Sunday, 9 P. M., E. S. T.

LOU KATZMAN

And His LINIT ORCHESTRA

ABE

LYMAN

AND HIS

CALIFORNIA ORCHESTRA

Columbia Broadcasting System

PHILLIP'S DENTAL MAGNIESA

Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.

COAST-TO-COAST

WABC

FREDDY MARTIN

AND HIS MUSIC

COCOANUT GROVE

PARK CENTRAL HOTEL

NEW YORK

BROADCASTING NIGHTLY



Columbia Phonograph Company, Inc., announces

A COMPLETE RADIO-PROGRAM SERVICE

Directed by E. R. CONNE and AL BOASBERG

THE many friends of E. R. Conne and Al Boasberg will be glad to learn of their new tie-up with the Columbia Phonograph Company, Inc. Columbia now offers, under the able direction of these men, a well-rounded, complete radio service.

Live-program Creation Artists' Bureau
Electrical Transcriptions Complete Casting Service
Electrical Recording from Air to Disc Script Editing
Program Rehearsing and Staging Campaign Counsel

RECORDING STUDIOS TIME PLACEMENT
under the supervision of under the supervision of
Ben Selvin Burt Squire
Chicago Studios Under Supervision of E. W. Young

These gentlemen will welcome the opportunity to shoulder your radio-program problems. Address, or call:

Columbia Phonograph Company, Inc., 55 Fifth Avenue
NEW YORK, N. Y.

Parties, Side Trips and Gags For Visiting Air Time Buyers

Los Angeles, Feb. 27. It's the great outdoor and indoor pastime now for ad agency reps, die men and sundry radio hangers-on to dine, wine and pine over visiting exco's of national advertising firms who hit the Coast for pleasure and business. The mob that meets the trains, hoping for a possible account, makes the station look like U. S. C. returning after a South Bend victory.

The boys work on the theory that anyone heading this way must be here to play and the competition to entertain is all along the line of that famous trio beginning with wine and ending in song.

The following routine of one national advertising personage will give you an idea of how the lads go about it:

Arrives in L. A., lunches at a studio and shown pictures in the making.

Dined at the Coconut Grove, so he can get a peep at the film celebs. Then to the Chinese theatre to see "Cavalcade".

Next day Caliente and remains over an extra day. Back in L. A.

the following day for a cocktail party at Beverly Hills.

Practical Jokes

On way to station arrested by police, but it's all a pre-arranged gag. Leaves L. A. for San Francisco to find, after train starts moving, that in the berth in his stateroom is a pretty Mexican girl who claims she was married to the exec in Caliente.

Exec tries to throw the gal out, but afraid of the scene he flees the compartment.

Train arrives at Glendale where an automobile is waiting, with the girl's clothes, and the gag is revealed.

Some fun, and a 13-time air contact.

LEE CHAIN THREATENS SUIT OVER 'LUCKY' TITLE

Los Angeles, Feb. 27. War is brewing between the Don Lee Radio Chain and Columbia chain and KFI, local NBC outlet, over the latter's engaging Hal Pearce and other walkouts from the Lee Circuit, who are scheduled to begin broadcasts today (Monday) over KFI as 'Hal Pearce and his Happy-Go-Lucky Gang'.

Lee claims prior right to the 'Lucky' title, and since the walkout of Pearce and other artists from the coast CBS program has been continuing a daily hour under that title, a four year feud over that chain. He threatens litigation if the slated hour goes on.

Pearce and the other artists are slated on KFI as a sustainer, with an understanding the negotiations will be begun for full NBC coverage later.

Going onto the KFI bill with Pearce are his brother, Carl, Norman Neilson, Murray Amsterdam, Mabel Todd, Hazel Warner and Tony Romano.

Appeal Test Case

Lincoln, Neb., Feb. 27. KFAB's defamatory suit which was settled for \$500 on acknowledgement of the station a month ago, has been assailed by the station to the state supreme court. Growing out of the content of a political speech two years ago in which one politician labelled another, the case has been a test to fix liability for such remarks on the station of broadcast.

At the time of the speech a ruling of the Federal Radio Commission would not allow a station to delete the remarks of a customer, hence seemingly withholding it from blame. The complexion of this test case will be fixed by the law group shortly.

LONGFELLOW KNEW

Ad Agency Men Quote Poet on Air Time Argument

Longfellow certainly knew his stuff when he tossed off 'Between the Dark and the Daylight.' Survey taken by a major ad agency has developed that tuning in between the hours of 5 and 7 p.m. is no easy matter for the average adult when kids are in the family. This period has become known as the Children's Hour and is monopolized by the youngsters for their favorite programs.

Rather than deprive the children or run the risk of crying squalls the survey discloses that the average parent makes it a practice of staying away from the dial during the 5 to 7 stretch.

—And Stay for Tea!

Chicago, Feb. 20. In an era of bargains the Rogers Clothing Co. broadcasts over WCFL the cheap all-time, all-inclusive combination bargain offer.

The Rogers firm sells suits and overcoats at \$14.95 under the following conditions:

- (a) \$1 buys a second suit or a second overcoat.
- (b) Separate pants \$2.39, second pair 10 cents extra.
- (c) A hat for every child.
- (d) Five gallons of gasoline and free parking to all motorists who shop with them.
- (e) Radio fare paid within radius of 100 miles for any customer.
- (f) Free pressing service once a week for one year after sale.
- (g) All clothes guaranteed six months.
- (h) Accept municipal or tax anticipation warrants in payment at 10% over market rate.
- (i) Souvenirs for every customer.

DEFINITE SWING TO 1/2 HOUR PROGRAMS

String of new accounts, which have joined the networks the past month, indicate that the swing is back to the full half-hour periods and away from the 15-minute idea, unless the program is of the serial script variety.

Number of commercials have signified intention of converting their quarter-hour periods to half-hour. This includes A. Foster & Gamble (Miller Brothers) which has asked CBS to find it a straight 30-minute spot to replace the two quarter-hour stanzas now in use.

Ad agency men say they're reacting to a trend apparent among listeners. Dial fans, according to the ad lads, have come to take their radio entertainment more leisurely and are loathe to keep jumping up to dial for another program. Wane in popularity among the agencies for the warbling soloist has also had its effect. If it's a variety show that the advertiser elects in place of the singing star, agencies are taking the stand that it can't be a well-balanced program unless it's pegged for at least a half hour.

'Take' Reaction

Ad agencies are a little better peeved against the network rather than the chains' artist representatives over the niceness of compensation for important contact men. If the webs paid their talent salesmen better, argue the agencies, there wouldn't be so much gyp and take. It's a throwback to the old vaude days, when the bookers were underpaid.

The admen recognize that a network rep, taking contracts to important artists, who call about a dozen weeks in some instances, and ran into tens of thousands as a general thing, can't help, but become susceptible to the 'take' thing. The artists themselves, hungry for that mick, have learned that it's almost the rule to take care of the boys.

Woodin's Plugs

Official confirmation of William H. Woodin, American Car & Foundry Co. press, and board member, has suddenly placed the new Secretary of the Treasury-to-be in great prominence as a composer.

Formerly strumming his guitar as a hobby and fashioning ditties on the side, the nationwide attention focussed on the industrialist has all the ether maestros scurrying for heretofore dust-gathering manuscripts of Woodin compositions. Owing to the nature of the situation, the NBC's rules against limited repetitions of the same numbers go by the boards, as every band leader's inclusion of a Woodin composition becomes an unofficial 'must' on any program.

No Time for Ethical Hair-Splitting On Commission, Say Broadcasters

Chicago, Feb. 27. Radio stations are accepting spot (disc) business from anybody and paying 15% commission on it. This constitutes a not-to-polite brushing aside of the ethics of the American Ass'n of Advertising Agencies which dislikes the 'promoters and outsiders' and would like to freeze them out of the radio set-up.

But station men are bluntly declaring that times are too tough and revenue too hard to find for them to make enemies, small or large, by refusing an airtight commission. Four A's would like to make an 'ethical' question of who can and

cannot get commission from stations. Idea is a system of designated individuals who the Four A's could trust not to solicit advertisers direct but always through the agency with its politics, delays, and run-around.

You Worry!
While broadcasters express sympathy for the agency's phobia against direct solicitation of advertisers, they opine that this is strictly an agency problem and not a station worry. They have their own. Stations decline to accept the notion of protecting advertising agencies from their continual fear that somebody will go over their heads to the client. If offered 13 spot broadcasts by somebody of whom the Four A's, or some particular agency, disapproves the stations are unhesitatingly accepting it and gladly paying 15% commission.

NOT ESPECIALLY UPSET OVER RADIO KID SHOWS

Chicago, Feb. 27. Chicago 'Daily News' through its radio editor, Charles J. Gilchrist, has solicited correspondence from parents of children who listen to the typical children's programs. Response apparently is a divided vote on the harmful or unwholesome influence inherent in bloodthirsty adventure yarns so numerous between 5-7 p. m. every evening.

Matter is of interest as a commentary on the women's club angle which to the older entertainment medium, motion pictures, has been a problem for years and gets a good deal of the attention of the Will Hays organization. Although parents have been complaining for some time that the kid shows on the air were exciting the children to the detriment of their digestion and slumbers, there has apparently been no organized opposition. Private peeves have to date not materialized in resolutions of censure.

Meanwhile, sales seem to be bound upward in ratio to the amount of blood-spilled, if any given entertainment for children.

Queens of the Wash Tub To Wash. in Grandeur

Chicago, Feb. 27. Clara, Lu and Em, who make housewives giggle for Superaduds, will have a special airing when they pull out tomorrow (28) on the Pennsylvania railroad for Washington, D. C., to attend the inauguration.

NBC, Lord and Thomas, and the advertiser elected the way for the unique publicity junket. An invitation from Admiral Grayson, in charge of the ceremonies, places in the reviewing stand, and tickets to the Inaugural Ball are deluxe credentials for the radio threesome whose misinterpretations of the goings on is calculated to provide much guffawing over America's washbubs.

Girls will broadcast in the east while gone every day except Tuesday (28) for which lost period NBC will compensate them with an added period on March 4, itself. Ordinarily they don't broadcast Saturdays. Advertiser is paying the girls who in turn are taking Margaret M. McKee's agency to guide their relations with the press whom they expect to meet extensively.

In their special car (observation) girls will make back platform appearances at station stops in Englewood, Fort Wayne, Crestline and Lima, O. Exploitation life-ups with local dealers are being arranged.

Jodent's Disks
San Francisco, Feb. 27. Jodent (toothpaste) has taken time on NBC-KPO for three weekly broadcasts of 'Black and Blue' transcriptions. Detective disk formerly came through here via KFRC broadcasting in person from L. A. for Folger coffee.

LEONARD HAYTON
and His
CHESTERFIELD ORCHESTRA

SIX NIGHTS WEEKLY
(Except Sunday)
via
Entire Columbia Network
9 P. M. (E.S.T.)

KIT-CAT LONDON
ROY FOX BAND

B.B.C. Network Decca Records

DUMB CRACKERS
ROBERT BURNS PANETELA WABC
Every
Wednesday
Evening at 9:30 P. M.

BURNS & ALLEN
Dir.: WM. MORRIS AGENCY

3 BROTHERS
4 Boys
and a Guitar
COLUMBIA BROADCASTING SYSTEM
Personal representative
Mills, Russell Inc.
775 Broadway New York
9:15 P. M. Mon-Thurs

THE GREEK AMBASSADOR
of Good-Will
GEORGE GIVOT
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

NOW AT
S.T. REGIS
NEW YORK

ANSON WEEKS
AND HIS ORCHESTRA
N.B.C. NETWORK
LUCKY STRIKE
BRUNSWICK RECORDS
Direction MUSIC CORP. OF AMERICA

ATTENTION!!
SPONSORS!!
SID GARY

Radio's Versatile Baritone
This Week, Feb. 28, Newark
HEADLINING for LOEW
Entire Loew Circuit to Follow
RKO, Marjor Forbes
Low, Johnny Hyde-Wm. Morris Agency

THREE VI
Pearl X Jessie SISTERS
Mon. Wed. Fri.
WJZ, 6:30 P.M.
Personal Management ED WOLF

FORMER NEWSPAPERMAN
CONNECTED FOR 17 YEARS WITH SHOW BUSINESS
Experienced in publicity, exploitation, advertising and managerial capacities (vaudeville, legitimate, motion picture and radio), desires a NEW DEAL.
TWELVE YEARS WITH ONE FIRM
Prefers a Permanent Motion Picture or Radio Connection
WILL CONSIDER ANY REASONABLE OFFER
Past Performances a Matter of RECORD
Address Box 104, Variety, New York City

RUTHETTING
GLORIFYING THE POPULAR SONG
ON
CHESTERFIELD Program
COLUMBIA-COAST-TO-COAST NETWORK
MONDAY AND THURSDAY, 9 P. M. E.S.T.

Starvation Budgets Killing Off Vaud's Future Comeback Chances

Vaudeville's slight chance to stage a come-back, which lately brightened through the failure of current average pictures to draw by themselves, is now growing dimmer than ever. A low grade of shows throughout the country as a result of manager's timidity about risking important money on stage experiments, is believed to be killing vaude's come-back chances.

General opinion is that instead of taking on cheap vaude bills, the present vaude-minded but financially timid managers would be doing vaude a bigger favor by staying in straight pictures. If and when conditions improve, vaude could then be added without the current fear about spending enough for good shows. The current grade of vaude, played in the average combination theatre (Continued on page 62)

Marcus Loew BOOKING AGENCY

General Executive Offices
**LOEW BUILDING
ANNEX**
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

DETECTIVE SUING RKO ON ACT'S LOBBY BALLY

A private detective, Benjamin S. Kerin, who works with many theatrical lawyers and, among other things, often locates missing wives or husbands when so assigned, is so burned at RKO and the Palace, N. Y. over the way Peggy Rich and Jack de Ruyter were ballyhoed recently that he has brought suit for libel.

Kerin, operating as the Kerin Detective Service, is suing RKO Corp., RKO Vaudeville Exchange and the Palace Theatre Realty Corp. for \$100,000, alleging reproductions of portions of newspaper stories slandering him constitute libel.

Contention is that reproduction of such articles for commercial exploitation of the Rich-de Ruyter act has damaged Kerin to the extent of 100 grand.

When Jack de Ruyter and Peggy Rich played the Palace, house used layouts of newspaper stories and pictures bearing on the divorce trial of Peggy Rich and Freddie Rich for exploitation purposes. Included was matter of an unfavorable nature about the private detective as alleged in testimony brought out by the defendants' lawyer, Senator McAbode, during the trial, calling 'all detectives polecats,' etc.

While this became a matter of public record, its use for commercial exploitation is the basis of the suit. It was Kerin who discovered de Ruyter and Mrs. Rich in a hotel room in the St. Moritz and testified at the divorce trial.

RKO corporations and Palace has been served in the action. Reuben Caidin is Kerin's attorney.

F&M Vancouver Switch

Vancouver, Feb. 27. Strand, (Famous Players Canadian) re-opens in Vancouver, B. C. with transfer for Fanchon & Marco units from Vancouver (RKO) to the Strand, original local stand for F. & M.

Four or five acts weekly will be brought from Oakland, with local line of girls.
Ada Broadbent, with F. & M. offices, local producer.

Quiz Airman in Fatal Plunge of Ivy Young

Houston, Feb. 27. H. M. Edwards, aviator of Reno, Nevada, was questioned here in connection with the death plunge taken from the seventh floor of a local hotel by Ivy Young, 32-year-old former dancer.

Miss Young accompanied Edwards to Houston after obtaining a divorce from Herbert Griffiths of New York at Reno.

She is a sister-in-law of Al White, vaudeville performer. Body of Miss Young was sent to Gloucester, N. J., for burial.

Mills Bros. as One-Act Bill Sans Orchestra

Columbus, Feb. 27. Mills Brothers booked into the RKO Palace March 3 has novel features. The boys will do a solo without benefit of orchestra or anything else, in the same manner in which Gene and Glenn recently played the house to heavy returns. Success of the latter radio pair here led to the Mills booking. General understanding is that other radio acts will be spot-booked here from time to time.

Baum Takes Roesner Spot
Los Angeles, Feb. 27. Oscar Baum replaces Walt Roesner as orchestra leader at the F-WC Warfield March 2.
House plays F&M units.

Shapiro Band's Advance
Chicago, Feb. 27. Henry Shapiro, RKO agent, who recently returned to Chicago, has gone on the road ahead of the Jean Calloway band.
Oped Saturday at Peoria for Billy Diamond.

DE MUTH'S 4 JEWELS

This Week, Feb. 28, Academy, N. Y. (First Mat)
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FM STAGE SHOW STARTS RIVALRY IN PHOENIX

Los Angeles, Feb. 27. Booking of Fanchon & Marco units into the Fox, Phoenix, Ariz., started a miniature war between house managers, with the result that over the recent week-end there were four stage attractions doing business at the same time there.

In addition to the F&M show, Orpheum had the Hi Brown revue, 23 colored performers; Wilbur Cushman was at the Strand with a tab and the Elialto had the Arizona Wranglers.

Phoenix, until recently, has been without flesh for several years.

Miner Ordered Away
George Miner, manager of Loew's State, New York, quits this week to go to Saranac on doctor's orders.
Al Rosen transfers from the Woodside to replace Miner on Broadway.



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Last of Beck's Imported Headaches Disposed of for the Time Being

Weir Bros. and Grassl, last of the Beck-booked foreign acts due to come over, have agreed to postpone their RKO vaude contracts till next season. This temporarily winds up the booking office's jam with its European deals, which have cost the circuit plenty in obligations.

The Weirs have 10 weeks at \$600 and Grassl six weeks at \$225. Another importee, Ike Freedman who was sent home to England after one show over here, will also have to be taken care of by the booking office next season on a promise from Beck.

A redo of the RKO foreign bookings is one of disillusionment for numerous European variety acts that Beck and Roky booked on their trip abroad last season. Beck gave them two-a-day contracts, being the only vaude acts in America who believed that two-a-day was coming back. Even the fact that Beck booked them at twice as much money as they were getting in their own countries, did not entirely make up for the treatment they were accorded over here.

Couldn't Pass Buck

Booked without thought of the possibility of policy changes by the theatres, the acts in many instances laid off as much as they worked before finally completing their contracts and going home. The Broettes, given eight weeks at \$1,000, played only five, and RKO had to make a cash settlement for the other three. Vera Schwartz, a German opera singer, set for 10 weeks in the Music Hall at \$1,000, played only two weeks there. RKO tried to sell her to NBC for radio, but didn't succeed, and now the RKO vaude acts have to carry the expensive single to meet the obligation.

Other acts that came over and have played out their contracts after much stalling, were Claudia Alba, six weeks, \$900; Scarlett's Chimpazees, 10 weeks, \$900; Kink-white and Addison, eight weeks, \$500; Giovanni, six weeks, \$600; Donloff and Raya Sisters, eight weeks, \$500; Bood and Bood, six weeks, \$500; Mady and partner, 10 weeks, \$550; Willie Schenck, 20 weeks, \$600.

Unable to cover the contract itself RKO had to farm out Mady act for part of the time. Giovanni, poor pickpocket, had a 10-week option in addition to his original six, and RKO picked it up, but Giovanni hasn't received the 10 weeks.

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Lyda Roberti Salary Set, \$1,750, Was \$250

Lyda Roberti's picture house salary, a la Jack Pearl's, has jumped from \$250 to \$1,750 in a year and a half. At the latter figure Miss Roberti, through the Morris office, opens as a single March 3 at the Chicago, Chicago, with the New York and Brooklyn Paramounts probably following.

In the year and a half intervening, and since playing for \$250, which was her last picture house salary, Miss Roberti has been in pictures.

Radio No Longer New Name Source, Famine of Stars

Radio's failure to develop a single new name in over a year leaves the remaining de luxe variety theatres in the toughest spot to date. With vaudeville itself washed up as a talent source, legit likewise and pictures unreliable, the stage show houses for a year have been looking to radio for the creation of new attractions.

That nothing has developed leaves the always-hungry de luxers hungrier than ever. As the source of most of the best new drawing names the year before, radio was depended upon to repeat in '32. But radio didn't.

The radio names that once helped the de luxers to make up for the lack of material from other fields were worn out strong draws. Most of them unexpectedly flopped at the box offices on repeat engagements.

Vaude, like radio, also failed to uncover anything in the attraction line in '32, nor has it since the start of '33. Legit didn't. Pictures came through with only one exception, Mae West.

Bookers of the de luxers, especially Loew and Paramount, with their big houses on Broadway, where a steady offering of names has made names a necessity, are confronted with a famine. The best they can hope for is to grab a West or a Wynne, which makes de luxe booking a day-to-day proposition, nobody knowing what's going to happen two weeks ahead.

Chilling an Idea

One of the lads recently had an idea for a vaude roadshow to feature Benny Leonard and one-nighter around the east. Seeking a name to head the talent end of the bill the producer approached Helen Kane.

But Miss Kane is said to have stated her terms as \$2,500 and 10% of the weekly gross, which slightly dampened the producer's ambitions.

ONE CLICK SHOWS WAY

Milwaukee Alhambra Gets 'Flesh'
After Barn Dance Sets Mark

Chicago, Feb. 27. Billy Diamond office here starts booking five acts on full week policy at the Alhambra, Milwaukee, opening Mar. 1. This policy adopted following settling of house record last week with WLS Barn Dance. At 25 and 40 cents admission house averaged \$1.25 revenue from each seat daily. Ticket clinched the case for flesh.

St. Louis Getting Own F&M Producing Unit As Localizing Spreads

Hollywood, Feb. 27. Localized production by Fanchon & Mirce spreads to St. Louis currently, with Marjorie Fryer in charge for the producers. Harry Gourrain has been similarly spotted to produce for the Buffalo, Buffalo. Gae Foster transferred to New York from Boston, is replaced by Carlos Romero, with Miss Foster producing for New York and Brooklyn, as well as Philadelphia. In the F&M buy of the 50% interest in Fanchon & Mirce held by Fox West Coast, only coast towns where unit contracts remain are San Francisco and Oakland. Several of the travelling units remain to play the coast towns, where the localized production will be put in effect there also.

RKO DITCHES COSMOP, GODFREY BOOK TOTING

George Godfrey is visiting the RKO booking floor for an hour or so daily to see the agents about acts for his Cosmopolitan, New York. RKO no longer has any booking interest in or connection with the Cosmo and isn't responsible for the house. Godfrey is on the floor strictly on his own, with Martin Beck's okay.

The RKO theatre department's complaint, which resented Godfrey's dismissal from the office, is said to have queried the advertisement made gas which Godfrey had been using on acts submitted for Cosmo totes.

As the Cosmo booker-on-the-loose, with no desk of his own on the RKO floor, Godfrey carries his book around in his pocket.

Mrs. Ted Lewis Bobbed Schnoz for the Better

Hollywood, Feb. 27. Ada Lewis, wife of Ted Lewis, had her nose bobbed in New York last week. Understood that the trimming is very beneficial to her physiognomy.

Senior Keith Mgr. Out

Boston, Feb. 27. Ray P. Connor, ranking Keith executive hereabouts in point of length of service, is out as manager of Keith Memorial theatre, getting notice last night, effective on the spot. Understood to be economy measure to eliminate his salary.

One-Nighters for Diva

Hollywood, Feb. 27. Mme. Schumann-Heink is currently playing two weeks of one-nighters for Fox West Coast, after which she goes into the Fox Wilshire here for a week. Diva's salary on the one nighters is pro rata of her \$1,400 weekly wage.

Osterman Doubles Roxy

When Jack Osterman plays the old Roxy, New York, week of March 3 it will be in company with other members of the Club Richman floor show, which Osterman m.c.'s. Morrison & Winkler agented. Osterman and Co. will get \$2,250 for the house date.

Another Week, Anyway

Los Angeles, Feb. 27. Vaude, scheduled to be dropped (1) by Warners at their Downtown, sticks for another week. After that it's problematical.

Barnumesque Special Attractions Rate Chance as Radio Acts Dim; Managers Like Exploitable Turns

Lamont in Jail, Wife, Babes Hike for Home

Boston, Feb. 27. While Jimmie Lamont, singer and banjoist, is being held by police on charges of Selma Maxwell, dancer, that he held her captive in a room, Lamont's wife has started on a hike for her home in Athens, O., carrying an infant in her arms, and with six-year-old son trudging at her side. At Worcester, Travelers' Aid Society took the wife and children in charge. Banjoist's case set to come up in court next month.

London Nitory Booked Here For 6 Months

A steady stream of American names will be supplied to the Cafe de Paris, London, according to arrangements completed here last week by Mr. Paulsen, director of the nitory. Mr. Paulsen sailed back to London Saturday (25) after booking attractions for the next half year.

Nan Blackstone is the first to go over, her sailing date being in about four weeks. Chic Endor and Charlie Farrell, Morton Downey and Sophie Tucker follow in that order. Endor and Farrell have six weeks, while Downey and Miss Tucker are booked for eight weeks each.

All those booked have previously appeared in London, although never before have they been booked definitely for periods that long.

VAUDFILM AT 10-20-30 SET FOR L. A. PALACE

Los Angeles, Feb. 27. Palace (downtown), once the home of Orpheum vaude here, but for the past few years operated by Principal Theatres, with F-WC owning 50%, is adopting a vaude policy, using five acts and single features at ten-twenty-thirty. Six musicians will be used. Added nut, exclusive of acts, will run around \$650. House will continue keeping its balcony closed, utilizing only the 1,100 seats on the main floor.

Chicago, Feb. 27.

Novelty attractions may be due for a revived vogue in this area. Some observers lean to that opinion on the theory that radio acts are exhausting their money-getting draw and can't be booked on their other talents which, in the bulk, don't glitter too brightly behind footlights. This refers of course to radio turns strictly local to this area and the only ones who play the small town and small neighborhood houses no longer vaude.

For the past year or two, radio acts have had the right of way on the not inconsiderable number of houses through the middle west which will spasmodically go "vaudeville" when a demonstrably box office special attraction comes along. Although vaudeville has been almost extinct in the states of Illinois, Wisconsin, Iowa, Michigan, Indiana, etc., it has remained an encouragement that radio acts could be booked and booked solid with short jumps and good terms. That of course was no solace to vaudevillians and standard turns that went unbooked.

Barnumesque

Feeling now sprouting here is that as the radio acts may tend to be less conspicuous there's an opening for novelty attractions capable of community exploitation and of such character as to provoke conversation in the neighborhood or town. It's these kind of acts that can be booked, not as a regular policy, but as an occasional "added allurements." What exhibitors seem to like is circus Barnumesque stuff. Age or previous condition of servitude is no bar if the theatre manager can get some good lithographs and something to yell about.

Mentalists, escape artists, hypnotists, daredevils, strong men (preferably with a couple of horses in the act) and in fact anything capable of making people with their heads and go 'tisk, tak stand a chance in the present disposition of dozens of picture theatres who got the flesh habit through radio attractions and now find that source less dependable.

Such acts are, however, not easy to find. Indeed any kind of vaudeville acts are hard to find around Chicago. Bookers have trouble filling their bills and have played the home guards ad infinitum.

Although as yet the trend hasn't (Continued on page 71)

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15 YEARS AGO

(From 'Variety' and 'Clippings')

Government frowning on peace songs as possible German propaganda.

'Variety' reported that actors in a flop were viewing an extra, who went on in the last act, with envy. He only got \$7, but that was cash. They were talking paper.

Orpheum circuit discussing the feasibility of keeping the houses open all summer. Now they're talking of keeping them shut all winter.

Massachusetts court held musical union could not stipulate the number of players in a theatre. The union wanted an organizer. A Union wanted six pit men. Court held demand to interfere with employers' rights.

American burlesque wheel was cleaning up in advance. Promised there would be no cooch dancers on the wheel in the fall.

'Friendly Enemies,' with Louis Mann and Sam Bernard, was breaking in in Washington. President Wilson saw the show and from his approval the show was approved. Al Woods called it his million dollar show, and it came close to qualifying. Woods had half and the stars a quarter each.

Caruso turned down offers for seven concerts following the opera season that would have grossed him \$55,000. Trouble was the income tax surtax would have taken half of it.

Essanay pictures bounced a child star. Complained that no matter how good, the exhibs would not pay as much for a child feature as for an adult star. Before Jackie Coogan.

Gall-Curt ticket gouges inspired a new law against ticket speculation. No speculators worried.

Hiram Abrams, then heading Paramount, issued a statement that the reason Paramount was successful was that it had 40,000,000 accounts instead of 6,000 exhibs. Considered the ultimate consumer, he said.

Midwest indie had produced a 10-reel film reputed to have cost \$100,000 to produce. Depicted the conflict between God and the devil. Never got anywhere with it.

Herbert Brenon went to England to assume charge of British army picture activities. Given the rank of major. Ended more or less in disaster.

Sophie Tucker took a half page ad in 'Variety' to announce she was not singing patriotic songs. Felt it was more patriotic to cheer her audiences up. Specially disliked comedy war songs.

50 YEARS AGO

(From 'Clippings')

Authority branded 99 out of every 100 wrestling matches crooked. Known as 'barneys' in those days.

Kicks in New Orleans when last night of the French opera season was hurt by failure of stars to show up. Audience got a refund, but still sore.

In San Francisco Leonard Grover's 'The City' was a frost, but the scene painter was given a curtain call for his effects.

Tony Pastor resumed his operatic travesties which had been such hits in previous seasons. May and Flora Irwin and Jacques Kruger were in the cast. They had been playing in farces for Pastor all season.

W. H. Vanderbilt signed an option on the Madison Sq. Garden for \$500,000. It had been used as a freight station for his N. Y. Central.

Wife of Frank Mordant became jealous of one of the players in the

Inside Stuff—Pictures

There's a backyard argument between Jack Warner and Sam Goldwyn over the latter's statement in New York papers that picture people in Hollywood are incompetent, extravagant and out of step with the times. From the way Warner talks, it looks as if the boys will stick their tongues out at each other when Warner meets Goldwyn in New York this week.

Warner says Goldwyn's allegations may be true in some instances but he has no right to classify all producers in one blanket indictment when he complains of Hollywood's modus operandi. Making a personal issue out of it, Warner claims that in respect to his own studio Goldwyn is out of step entirely.

Warner topped off his yell by saying he'll pay the United Artists producer any salary he names to sit in on WB production meetings for one week if he can prove his allegations true.

Who is boss on a picture currently in production has been settled by the director, who has negged the femme star before and previously harkening to her suggestions. With an evening call for 7 recently, the star drifted on the lot nearly two hours late. In front of the waiting company the director gave her a dressing down that made history in Hollywood. Neither the star, nor her husband, who is also in the picture, could say a word since they were in the wrong.

Trying to smooth things over, the actress offered some suggestions for the next scene. Director exploded anew, declaring that from then on he, and he alone, would say how the picture was to be made.

If there are any comedies in the 1933-34 line-up of independent product it will be because what started out to be a meller or society drama just that way.

Oldest ideas are veering far from actual comedy simply because of the cost. Some who have attempted comedy report that the budget for deliberate laughs is multiple that of the ordinary drama by four or five times.

A pendulum of opinion indicates the average small producer won't take a comedy star for a gift. When they get into the mathematics of cost over-footage, made incalculable by countless retakes, is staggering.

There are more bidders for the Embassy than any house on Broadway, but Fox executives are discouraging all comers by demanding \$15,000 per week. This is four times the rental of the old RKO Embassy has slightly over 500 seats, while the old RKO seats 6,200.

Local attraction to the newsworld theatre is its location. Some of the bidders to sublet are even offering to retain the Fox-Hearst name in the marquee and to continue part of the present program on the screen.

To consummate such a deal, however, Hearst must be sold as strong as Fox and as yet no bidder has gotten far enough in the transaction to seek the publisher.

Self-constituted censors in Ontario, Calif., prevailed upon the F-W-C management to eliminate one scene from Fox's 'State Fair' for the local showing, basing their request on a report sent out by a women's film reviewing body that the scene in question was objectionable. House agreed, and the women who brought about the elimination bragged about their powers all over town. When the picture was shown house manager was approached by many patrons and informed that if house policy was to be governed by a few narrow-minded local censors they would transfer their patronage to Riverside, or other nearby towns.

Since the producers' agreement has been in force the Academy has kept a record of all hiring and firing of talent. Records show that in no instance has there been any attempt by one company to engage either acting or writing talent that was on a week-to-week salary basis, but there has been considerable tampering with employees under contract. Equally the agreement does not consider production negotiations with week-to-week employees of other companies a violation of the pact, but it does so in cases of contract personnel.

Out in admissions at the downtown deluxers in Los Angeles, with most of the subsequent run in the business section going to 10c on double bills during the day, has resulted in a shift of low tariff patronage from Main street to Broadway. For years Main street has had the corner on the jitney and dime trade. Finer houses on Broadway, two blocks over, later attractions and dual programs, however, have the Main street exhibs scratching their heads over how to hold what remaining patronage they have.

Supervisor has been putting several Hollywood agents on the spot at his studio by misquoting salaries of players to his boss. Supe says he has been able to chisel down the established salary of a certain player, quoting the boss a lower figure than asked by the agent. This gets him a pat on the back from the head man.

When error is discovered, it's the agent who is blamed, and in order to keep the studio's good will he must make it. Gag can't be worked much longer, as the boss is becoming wise.

Mayor Porter of Los Angeles was kept fuming for 40 mins. by Jack Warner's late arrival at the dedicatory exercises of the WB-GE ballyhoo train prior to its departure for the east. Studio exec's son, Jack, Jr., finally had to pinch hit as speaker, the high school lad introducing the celebs to the crowd.

When Mayor Curley of Boston was a recent guest at the Warner studio, he had to wait half an hour in the lunch room until Warner showed up.

The Shuberts are now operating the Winter Garden on Broadway themselves, under a friendly deal with Warner Bros. which assures film supply. Percentage of gross to Warners to cover picture product.

Policy continues indefinitely until Shuberts are ready to place musicals of the 'Passing Show' type back into house, with concerts on Sun-

troupe and lithograph around tearing down her lithograph. Actress, when he arrested and the judge told the wife Mordant was not good looking enough to make such a fuss over.

Stars at a local variety house presented a drama 'assisted by members of their company and two bull-dogs.'

Augustin D'Al presented for the first time '7-29-33.' As usual, 'Clippings' did not care much for the play, though it long remained in the repertory.

William Stafford closed his season abruptly, but he paid the troupe in full to the announced closing date in May. Unusual.

'Squatter Sovereignty,' Harrigan and Hart success which was being toured by Matt Hanley, was egged in Minneapolis by Irish sym-

thizers. Out all season and this was the first kick. Goo Hill got it 10 years later with his 'Hogan's Alley,' but all over the east.

Dan Rice, the veteran clown, who has been in retirement, signed with Nathan's circus. Talking clown was on their way out, due to the multiple ring idea.

Dobson Bros. gave a banjo concert in Steinsway hall with \$500 worth of instruments offered as prizes in a contest for amateurs. Chas. Dobson modestly described himself as the champion of all champions, the teacher of all teachers.

Inventor was offering a theatre spotlight system and an actors' extinguishter. Latter was sort of a bath cabinet in which any actor who found himself afe could stand and be wet down. Situated in the wings.

Inside Stuff—Legit

A. H. Woods will soon quit his office atop the Biltmore, New York, which he has occupied for the last 20 years. He has taken quarters in the New Amsterdam theatre building, eastward of his spot on 42nd street. Reason for moving is that his lease on the property has expired. The Biltmore in its hey-day was a first-grade legit stand. Woods in his prime as a producer staged one hit after another and six shows played there within a period of seven years. Now the house is used for stock burlesque.

Woods' rise as managerial fame started with 'Within the Law,' which ran 18 months at the Biltmore. He had a third interest in the show and doubled that by buying out William A. Brady, who made a quick sale after the meller flivver in Chicago prior to its Broadway debut. Arch and Edgar Selwyn owned the remaining interest.

The other consecutive run shows that made plenty at the house were: 'The Yellow Ticket,' 'Fair and Warner,' 'Innocent,' 'Cheating Cheaters' and 'Song of Songs.' Then there followed a string of farce successes which clicked so consecutively that Woods used the Republic to present such shows as 'Parlor, Bedroom and Bath.'

Woods' offices will be turned into living quarters by Max Rudnick, who runs the burly troupe downstairs. Latter has run the house for the last two years of the Woods lease.

As Eliza Brandt in 'Allen Corn,' at the Belasco, New York, Katharine Cornell is supposed to be an accomplished pianist. Several times it is impossible to discern how well does she simulate playing that it is impossible to discern the reason for the music comes from backstage.

Miss Cornell's lines in German with Siegfried Rumann, who plays Eliza's father, are spoken like a cultured resident of Berlin. The star was born in that city of American parents, but was brought up here. Last summer, however, she made a lengthy sojourn in Bavaria to brush up on her German, having the play in mind.

Lines at the box office of Erlanger's Biltmore, Los Angeles, daily, and sell-out for the opening Sunday (26), makes it appear that Sam H. Harris' 'Of Thee I Sing' has hit bigger than any other legit that has visited the coast in months. Although set in for two weeks, it is probable now that at least five additional seven days will be added.

On a sellout house can top the musical's nut by \$7,750 a week. At 50c, to \$250 mats, and \$1 to \$3 nights, the Biltmore can gross \$31,000 a week, with the 20-piece orchestra, 30 stagehands and troupe of 93 denting that sum by around \$23,250.

Shuberts have this definitely in mind, but no tentative date or formulated plans.

After working out plans for drastic salary cuts and discharges of personnel at a coast studio the controller of the organization is understood to have eliminated himself from the group who got a pay knifing running from 15 to 40%.

It is claimed he also saw to it that his brother-in-law, employed in the camera department, and his own secretary, were not put through the pruning process.

Whether Hillstreet, only remaining RKO house in Southern California, remained open or shut its doors rested on the ability of the management to trim the nut around \$1,000 a week. Through the co-operation of L. A. merchants with whom the house does, careful pruning of advertising and other expenses, operating expense has been cut to \$5,000 weekly, exclusive of pictures, which are played on percentage. Pruning process cut no salaries.

'Made On Broadway,' bought recently by Metro from Courtenay Terrett, was originally written for Paramount. If the studio paid the writer a salary to concoct the yarn on its time with an understanding the story would be taken when it jelled. None of the Par producers warmed to the story, so Terrett left Paramount and next day sold it to Metro.

Coast circuit, at the request of the government in its drive against aliens, supplied its employees with identification blanks to be filled out. No unwillingness to comply was encountered until the operators were approached. Latter contended they were working for the union, not the circuit, and that any request to such information would have to come from their local.

Carroll S. Trowbridge, Doug Fairbanks' personal representative in New York, has assumed the same role for Mary Pickford and will immediately prepare to center interest upon 'Secrets,' scheduled as next for Rivoli, N. Y., opening March 8. After that Trowbridge will tour key cities and contact exchanges on 'Secrets.'

Greatest paint explosion Broadway probably has ever witnessed now smolders the Criterion. Paramount exploiters got instructions to bunch color in an effort to make the sealed house sell the company's bill across the street. Except when the bulbs are lighted the Criterion stands for color, but little more to the average passerby.

Definitely spotting Colleen Moore in the Lasky film 'The Power and the Glory,' gives the erstwhile star her first tumble in films since 1929, and the first break the Metro termed her nine months ago. At various times Metro has had her up for certain parts, but plans never materialized, with the result that she was loaned to Fox.

Boy friend of a former Hollywood star is out of luck so far as publicity is concerned. A lawyer is representing Erpi. Up to the time of recidivism, Paramount-Public owed Erpi around \$50,000 in equipment royalties. Burkan is reported as chiefly concerned with royalties accruing since then.

In a letter to other producers, Jesse Lasky deplores the craze which has gripped Hollywood film females, that of wearing male attire. Lasky urged his brother producers to unite in an effort to squash the pants evil which he fears will prompt club women to boycott certain stars.

Deal between bankers and Joe Leo for the latter to take over the Fox in 'Frisco for William Fox operation, is all set out for one detail.

Parties can't determine who should pay for legal services in drawing up the papers.

Two brothers recently sold themselves as producers to a major studio the idea that their fast shooting methods would save money for the company. Tick: first picture, in production for five days, in two days behind schedule.

Only kicks Paramount reports so far receiving on the Mac West picture are when the exhibs sell it straight as 'Diamond Lil' or else tries to top press sheet sex exploitation.

Krimsky and Cochran have sold the Canadian rights on 'Maedchen in Uniform' to Columbia on a percentage distribution deal.

Sunday Drama Bill Up in Albany; 5 Bodies Back It, Equity Lone 'No'

Possibility of Sunday legit performance on Broadway has perked up considerably in the past week despite the opposition expressed by Equity. From the present outlook it appears that the actors are the only persons in show business who are against the idea and that is not certain because Equity officers been doing the talking, not individual members.

Bill to legalize Sundays has been introduced at Albany by Assemblyman Julius Berg. It has been endorsed by New York's stage hand union, the musicians union, the scenic artists union and the Dramatists Guild which acted yesterday (Monday). In addition, of course, is the managerial body the Theatre League. That makes five stage bodies in accord, Equity being a lone wolf.

Equity has not acted on the Berg measure, but its attitude toward petitions in favor of Sundays which the League distributed, indicates it is still adamant.

None of the petitions are known to have been signed by actors. Change is made that when the petitions were posted on back of the bulletin boards they were ripped down. With the stage hands and musicians favoring Sundays the disappearance of the petitions is placed at Equity's door.

M-G-M SOLOING STAGE PRODUCTIONS IN FALL

Hollywood, Feb. 27. Deciding to remain separate from the proposed Hollywood stage group which would produce plays for all studies, Metro has set a policy of having a theatre and has also selected six plays as part of its plan to enter the legit field in Hollywood. No contracts will be made until the studio's stage unit is incorporated, as another organization apart from the film production end.

First stage play will probably not be made until fall. Offer by Harry Cohn to subscribe \$10,000 as a starter to secure an interest in the legit company, has been refused by Metro.

Chi Groups Pool for 'Rice's We, the People'

Chicago, Feb. 27. 'We, the People,' Elmer Rice's strong medicine, will have its Chicago presentation through the Intertitles Players, Charles Freeman of that organization has worked out a deal for nominal royalty to Rice and hopes to open the play in late March.

Because of the ambitious nature of the undertaking for a little theatre it is likely the production will be a joint effort of all the little theatres in Chicago marshalling their resources for the occasion.

Air Team in Play

Oakland, Cal., Feb. 27. Fulton presents Cecil and Sally, Coast radio to movie, now with a sponsor, in a stage play for a week's run starting Feb. 26.

John Patrick and Helen Troy, the team, will have their air troys. Play will be in two parts, one with radio sketches, and a stock cast will be in support.

Plans to tour the sticks. John G. Fee directing.

Blores Twin Bankrupts

Eric Blore, legit actor, residing in Douglass, L. I., discloses liabilities of \$20,650 and assets of \$75 in a voluntary bankruptcy petition filed last week.

His wife, Clara, in a separate petition alleges the same amount of debts and assets.

Wallace Play Set for Frisco San Francisco, Feb. 27. Louis Macdon plans a March 20 opening for 'Hand in the Fog,' Edgar Wallace play which he will bring into Frisco with Guy and Geary. Cast now being set in Los Angeles. It will be Macdon's first production in a year.

OPERA'S TWIN LEADS

Rex Weber and Robt. Chisholm Set, Also Femine Import

Robert Chisholm and Rex Weber will handle the lead male roles in 'Beggars' Opera,' which went to rehearsal yesterday (27) for John Krimsky and Gifford Cochran. Steffi Dunst, imported from Europe, will probably handle the part of Polly, femine lead.

Piece, based on Kurt Weill's German opera, will be retitled before opening in New York in order to avoid confusion with the John Gay opera of which it's a modernization. Francesco von Mendelssohn, who staged it originally in Berlin, is here to handle the staging on this side.

BALLETS' FLOCK IN FROM EUROPE

Extraordinary return of the ballet is predicted for next season. This branch of concert entertainment has been holding up very well in the face of everything, with the Metropolitan leading the opinion that the novelty of some recent foreign ballet troupes is the b.o. explanation.

As a result, on the strength of Shandor, the Indian dancer's appeal, and others, the Columbia Concerts Corp. (CBS subsid) is importing the Sergio Lifar ballet from the Paris opera; S. Hurak is bringing over the first ballet, a new school of terpsichore, from Germany; the Russian ballet from Monte Carlo and Sakharoff's Russian ballet.

AARONS-FREEDLEY PART AFTER 12 YRS. AS FIRM

Alex A. Aarons and Vinton Freedley are splitting a managerial partnership of 12 years standing. Both plan to produce individually, stating that they part as friends, believing their collaborative efforts as producers are not as effective as formerly. Freedley, formerly on the stage, and Aarons, son of Alfred E. Aarons, then general manager for A. L. Erlanger, joined as managers and clicked with the first show 'Lady Be Good.' The duo developed a reputation for staging smart musical comedies and there followed 'Tip Toes,' 'Oh Kay' and their outstanding success 'Hold Everything' which made them a millionaires.

Further westward another building was planned and the old American Music Hall was razed. Instead a taxpayer was erected. That site is owned by the Bethlehem Steel Company.

Understood a goodly part of their earnings was lost in operating the Alvin theatre which they opened as lessees and of which they operated as owners for a time. 'Treasure Girl' was a fumble, one of their few flops. Last year they lost the Alvin and, save for a short lived dramatic try ('Adam's Son'), they lapsed for the season. 'Paris My English' was expected to be their come-back attraction, but it closed Saturday at the Majestic, New York, far in the red after playing about six weeks. They are relinquishing offices in the New Amsterdam.

Aarons & Freedley were counted on to present one musical hit per season, because of the success of 'Schwab and Frank' and 'Mandel' who like-wise repeatedly scored with musical shows. That combination broke up last season and Schwab is now teamed with Buddy De Sylva in the current Broadway success 'Take a Chance.'

'Only Girl' Set Back

Los Angeles, Feb. 26. Herbert Hildecker's 'The Only Girl,' revival of the Victor Herbert light opera, has postponed its San Francisco production for a week, pending after its L. A. engagement. Show will go into the Curran, with Charlotte Lanning and Glen Dale in the top spots.

B'way's Meanest Man

Meanest man in town is the manager of a New York legit theatre currently housing a musical. He's the nephew of the musical, which is a reason. An usher found a bracelet in the house and collected a reward. The mgr. declared himself in for 50%. That happened after the usher's salary from \$1.25 a day to \$1.

Couple of people in the show installed a slot machine backstage. Mgr. made his declaration that, too, was 50%. Liberty and wouldn't let them operate until kicking in.

Burley Renews Lease

On Eltinge, Blocking Clean-Up of 42d St.

Proposed improvement of 42nd street which was expected to aid legit business, is off for at least a year and perhaps five years. This became apparent with re-leasing of the Eltinge theatre for stock burlesque. Understood the rental calls for the longer term, with provision for termination upon notice after one year.

Original 21-year lease on the Eltinge was held by A. H. Woods. It expires today (Tues.). Woods sub-leased the once noted legit house to burlesque interests more than a year ago, when he met with financial reverses and his production activities were at least temporarily abandoned.

The lease on the adjacent Liberty would also have expired on this date, but the house was lost through foreclosure. It was controlled by the Erlanger and Mayer interests who refused to pay taxes. Liberty is still regarded as a good legit house, but has been virtually dark for more than a year.

The Eltinge and Liberty are on one plot of ground, the combined sites being owned by Joseph and Nicholas Schenck and David Bernstein. It was proposed to raze the buildings along with adjacent properties, erect a new legitimate theatre to be built. One of the features mentioned was a radio broadcasting plant, with Columbia reported interested.

Further westward another building was planned and the old American Music Hall was razed. Instead a taxpayer was erected. That site is owned by the Bethlehem Steel Company.

DUMP PILE FLAMES GET OLD B'WAY HIT SCENERY

Out in Maapheth, Long Island, where the Newton Creek winds its smelly way among the factories and dumps, thousands of pieces of scenery, which were used in hundreds of Broadway plays are being burned at the Grand Avenue dumps. The scenery is some of the finest work done by American scenic artists. But the Broadway managers have to pay for the storage.

The producers are paying trucking companies \$25 a load to cart the scenery out to the dumps. The scenery which goes up in flames is either carted away from the Patsy Cain morgue or from the producers' own warehouse. The sets are being burned, there is no market for their sale.

The sets, which thousands of New Yorkers admired, now have very small audiences as they go up in flames. A few 'Bos' from the Shantytown near the Grand Avenue dumps stare dully as the flames catch the paint and send up rolls of smoke.

Gillmore, Turner Feted

Mexico City, Feb. 24. Frank Gillmore, president of the Actors' Equity Association, and Paul Turner, director of that organization and representative in the U. S. of the theatrical, and his wife, were here in Mexico City, Actors' Union. They are making a pleasure trip to Mexico.

Gillmore made a speech before a session of the Actors' Union, in which he outlined the aims and objects of Equity. Said that the theatre has suffered less of all enterprises during the depression in the U. S.

Shubert Sale Set Back to March 17, Bidder Will Need \$40,000 Spot Cash

KALICH IN 'SONATA'

One 2d Ave. Performance By Yiddish Star Near Blindness

Bertha Kalich will make one more appearance on Second Avenue in the most famous play, 'Katerina.' Tolstoy drama will be put on for Miss Kalich's benefit on March 3 and for only one performance, at the Second Avenue theatre. Miss Kalich has been fighting off approaching blindness for the past five years. She came out of a 10-year retirement last spring to appear for a few minutes at a benefit given her at the Yiddish Art theatre. This will be her first full performance in years.

3 'YOSHE KALBS,' ONE IN LONDON

Two road companies are being assembled of 'Yoshe Kalb,' Yiddish drama. It'll mean the first Yiddish play ever to be shown by three groups simultaneously, except for stock productions.

Number two company goes to Chicago where it will show in one of the UBO houses while number three company will probably move into the Second Ave. Theatre, New York, replacing the current company there. That group will at that time move over to London, where negotiations are on to present the show under C. B. Cochran auspices.

A. E. Reikin, manager of the Maurice Schwartz enterprise, is arranging all the bookings.

'FLYING COLORS' AS TAB BERMUDA CRUISE SHOW

About 16 minor principals and chorus members of 'Flying Colors,' using the Max Gordon musical's title for billing, sail as entertainers on the 'Bertha' of the North German Lloyd line Friday (3) for a 10-day cruise to Bermuda and back.

Tie-up with the Gordon office permits use of the show's title in the legit theatre. Trip is to be paid for the troupe, but with all expenses paid.

'Colors' finished its legit run in New York Saturday (25).

Des Moines Princess Burns, Cradled Stars

Des Moines, Iowa, Feb. 27. Fire destroyed the historic Princess theatre on Fourth street night of Feb. 18. House was scene of some of the best stock production for two decades and the cradle of Fay Bainter, Constance Talmadge and many others widely known.

The theatre opened in 1909 and suffered one fire in 1923 after which it was rebuilt. The recent fire halted the theatre for the season. Community Players who were considering moving their productions downtown.

Elbert & Getchel opened the theatre and managed until 1920-22 when it was managed by the Adams theatre company. Elbert and Getchel bought it back again together with the Berchel across the street, since razed.

The Bankers Life Insurance Co. of Des Moines bought the building in 1930.

Geo. M. in Full Stride

George M. Cohan appearing at the Lyceum, New York, in his own 'Pigeons and People' has recovered from a low injury sustained during a performance about two weeks ago. Show had dropped Wednesday matinees, but the mid-week afternoons have again been added.

Afternoon attendance has been strong since the recovery. Cohan is recovering from omitting the matinee was the length of Cohan's personal appearance, he being on the stage continuously save for a few minutes late in the show.

The sale at auction of 17 theatres and other assets of the Shubert Theatre Company which has been in receivership for the last 15 months, was postponed from last Friday (23) until March 17. The three weeks delay is not unusual in the liquidation of receivership estates, and such sales are frequently set back several times.

There was no specific explanation for the delay, but the Shubert estate announced that an application for adjournment of the sale had been made to Earl B. Barnes, special master appointed by the court several months ago. The communication was signed by Robt. Clark & Bennett, newly appointed counsel for the reorganization committee.

Time required to determine whether the proposed reorganization plan will become an actuality is the indicated reason for the postponement. This plan calls for the exchange of small amounts of common stock in the proposed new Shubert company for the outstanding debenture bonds amounting to \$6,360,000 and for general claims of creditors whose bills amount to \$1,171,000. Stock in the new company would also take up \$300,000 in receivership certificates bought by the Shuberts to keep the business going early in the winter.

But there is a difference. For the certificates, the Shuberts will get a block of preferred stock of \$10 par, also a liberal amount of common stock of 10 cents par.

Financing New Deal

Another angle in setting back the sale is the matter of money. While in the final stages of the reorganization, the master the receivers certificates will come as such, in the actual selling of the properties, actual cash must be raised. It is estimated that 75% of the successful bidder's price be paid at the time of the auction and the balance must be turned over to the special master within five days. The Shuberts and their associates seek the assets, the minimum bid will be \$400,000 (\$300,000 in receivership certificates plus fees to the receiver). The balance must be at least \$100,000 in cash must be at hand at the time of the sale and the balance in cash within the prescribed limit.

Parce! Bids a Problem! There may be other bidders and the conduct of the sale may be important to the reorganization plan—if the master accepts bids for parcels (theatres) individually rather than in block. The other possibility of single bids on certain theatres and if they are accepted the reorganization committee may be embarrassed, for the reason that the Shuberts and their associates have pledged themselves to turn all estate theatres over to the new company. But because the purchase of theatres at this time may mean the buying of liabilities rather than assets, there is little likelihood that any opposition bid for all the properties will be made by any one person. Assumption is that the special master may recognize that individual bids for single properties would not be equitable in light of the reorganization plan.

There is no question the common stock of the proposed new company, those who have considered the plan realize that the creditors and bondholders are taking a long chance with the Shubert estate. They may be worth but 10 cents as stated or within five or 10 years may be worth much more. It is apparent, however, that the value of a \$1,000 bond, which may be exchanged for 100 shares of common will still be considerably in the red on its investment. That of course goes for the creditors, too.

Put Final Touches on New Bankhead Drama

Tummy Mitchell has been called in to do some last minute doctoring on the staging of 'Forsaking All Others,' Arch Selwyn's Tullulah Bankhead show. Piece now scheduled to open at the Times Square, N. Y. Harry Wagstaff Gribble attracted as stealer for the piece, but walked out to be replaced by Arthur Beckhardt. He, too, blew up while the piece was on the road last week, with Mitchell now in.

Direction
LOUIS SHURR—AL MELNICK

British Equity Ready to Call Out Cast of 'Jolly Roger' as Move Against Geo. Robey, Non-Member

London, Feb. 22. After weeks of acrimonious debate, British Equity met today (Monday) and decided to call out all its members from the cast of 'Jolly Roger' which is due to open at the Savoy on Wednesday (March 1).

Order will be issued putting the decision into effect, unless George Robey, the only non-Equity member in the company, changes his refusal to join the organization. Thus far Robey has obstinately refused to become a member.

In the event of a strike against the company Equity proposes to stage a benefit performance with a star bill, for the purpose of reimbursing Rita John, producer of the piece.

Miss John is the former actress who inherited a fortune of several hundred thousand dollars and put a large part of it into the producing venture.

Starvation Budgets

(Continue from page 54)

Is tending to sour the public on vaude for all time.

While the managers are the principal offenders, and this includes circuit as well as indie managers, the bookers are equally at fault. Acts who accept the starvation salaries are not held to blame, since they must eat somehow. But the salaries and the conditions under the actors' contracts with half-hearted and bad performances by ordinarily good acts the result.

Counsel's Waiting

Of the few on-the-level indie bookers in New York, at least two have been attempting to discourage the playing of starvation bills, advising authors with no thought to the consequences and without knowing that they're gradually killing their own business.

One of the exceptions among bookers refused some time ago to book a show as requested by an indie manager, due to a new low in stage budgets. The house obtained another booking at the same price and the policy died after two weeks. Manager then returned to the first booker and agreed to spend more for the show, but it was too late. Two weeks of brutal bills had poisoned the town. House is back in straight pipes, with the manager stating he's sorry he didn't take the first booker's advice.

Circuits are hardly different from the indie nowadays, excepting only the few de luxe stage show circuit theatres remaining. In the lesser vaudeville stands the circuit booking offices, especially RKO's competing in the open field against indie bookers with indie salaries. In many instances the circuits have been sending less than the indie.

Last week one circuit manager, desiring to cut down expenses without risking dropping the vaude altogether, gave his booking office an order that the bookers figure will take a margin to fill. We're cutting the budget, but what we want to avoid is cutting down the quality of the shows. In fact, with less to spend, we want the booking office to send us better shows than we've been getting," he said.

BALDWIN A MGR.

After many years at the RKO Palace, New York, as assistant manager and treasurer, formerly under Elmer F. Rogers, promotion to manager has arrived for George Baldwin.

He succeeded Fred Croule Saturday (4).

Franco Honors Belgian Musician

Brussels, Feb. 18.

M. Fr. Vanhavenbergh, chef de musique of the Royal Zoological Medical Society, Antwerp, has been decorated by the King of Belgium with the palms of Officer of the Academy.

Unpaid Bill Darkens House, Candles Click

Mexico City, Feb. 18.

The National Theatre, largest legit playhouse in Monterrey, Mexico's third largest city, on the U. S. border, has gone dark. Light and Power Co. shut off services when house management failed to pay long overdue bills.

Dozens of the films failed to discourage management. Shows are being conducted to the light of candles and oil lamps, just as in yesteryear, proposition which is novelty that has considerably boosted his.

TWO U. S. SHOWS ARE LONDON HITS

London, Feb. 27.

Two of the three openings during the past week were of American origin and both of them seem headed towards success on the local boards.

Most important of the shows is probably 'Once in a Lifetime'. George Kaufman's satire on the picture business has been much discussed locally and is expected for quite some time before actually crossing the ocean. It's at the Queen's, where, on opening night, it was received with acclaim.

'The One Girl of the Hippodrome' is another Anglo-American version of 'Smiles', Ziegfeld's last musical. It was well received by the first nighters, though there may be some suspicion as regards the amount of enthusiasm emanating from the gallery.

'Is You I Want' at Daly's stars Seymour Hicks and is the usual French indifference theme. It can look like a hit. 'Hittin' it on the play possesses no real merit.

And Jerry Russell and Marconi were here a couple of years ago, and scored splendidly. With addition of Jerry, and a now even better.

Dick Henderson, back after several years in America, can still waltz a band with the best of them. He stopped the show.

Dave and Joe O'Gorman, with their battalion of stooges, were liked and Rose Turner, one of her many returns here came as happy relief from the boilerousness of the O'Gormans.

The Slane Brothers, doubling from Pinesbury Park Empire, were another hit. House looks like groaning some regular show this week.

Col. Foreign Sales

Joe Friedman, European head of Columbia, back from Continental fair, has sold 14 of the company's products to Germany, including four to France. The Principedone of 'By Whose Hand' and 'Divine Love' to Raymond S. Hakim, and 'Furberden' and 'Blonde Captive' to Adolph Oseo.

Count Bernatelli here due to open at the Palladium Feb. 27, for two weeks. Bernatelli is bringing with him Leslie and Rollins, with the rest of his outfit to recruit here. He has just decided on Evelyn Hardy's Girls band, a local aggregation, new to London.

Dreyfus' Mission

Louis Dreyfus' visit to America is merely to see his brother and family, but he is expected to produce a series of his revues for Williamssons. Rose is guaranteed 18 weeks, with a 50-50 split option, and is in on a 50-50 split.

Off for Australia

Clarkson Rose and his wife, Olive Fox, with cast of 12 principals, sail for Australia Feb. 28 to produce a series of his revues for Williamssons. Rose is guaranteed 18 weeks, with a 50-50 split option, and is in on a 50-50 split.

Hurt by Doubling

'Blessed Event' at the Regal, only lasted one week, although fans voted it one of the sprightliest and fastest moving films this theatre has had in its history. The Prince of Wales, accompanied by Lady Fanny, was there one night, and enjoyed it heartily. The reason it was not held over was because of

Moscow Jazz Spot 'Capitalistic Sin,' But Soviet High Fliers Sure Love It

Old Censor Ban Puts

Comic in Liege Jail

Brussels, Feb. 16. Forgetting that two or three years ago he had been expelled from Belgium for singing songs of which the censor disapproved, M. Charles Dalbert, French disreputable returned to Liege to fulfill an engagement. The police who had not forgotten, clapped him into prison where he awaits his fate.

He occupies the same cell as that in which, 20 years ago, the famous French jester, Dalbert, was forced to pass a few days for having shocked the censor. Dalbert, however, secured the indulgence of the bench by singing to them some of his most popular numbers.

SUBSIDY OR RUIN FOR AUSTRIA'S ROAD STAGES

Vienna, Feb. 18.

A deputation consisting of the managers of the most important provincial towns in Austria—Graz, Linz, Innsbruck, Salzburg and Klagenfurt—called on Dr. Rintelen, minister of education, and told him that if the government doesn't subsidize the municipal theatres, they will all go dark.

The five cities demand 75,000 schillings to be paid in March so that the theatres will be able to make contracts and secure commodities for next season.

All the minister of education could promise was that he would apply to Ravag, the Austrian broadcasting company, apparently the only paying concern in the whole amusement machinery of Austria. Although nothing has been settled yet, the government hopes it can induce the Ravag to cover the deficit not only of the Vienna state theatres, but also of the provincial municipal theatres, out of their big profits.

The five provincial theatres which now threaten to go dark used to be first-class stages to which the theatres in the capital looked for reinforcements of authors and especially of actors.

the supporting picture, 'The Blind Spot', made by Warner Bros.-First National, produced in England. Gentleman crook picture, with an idea entirely spilt by some bad reviews. It was panned at practically every showing.

Betting on 'Cavalcade'

Word here is that America has gone ga-ga over 'Cavalcade'. Judge. The way it was received in the trade show at the Tivoli, Feb. 16, it will be one of the biggest successes ever shown in London. After the show has been seen, it would run longer at the Tivoli than any picture yet seen there. Regular Agency, one, one on 12 weeks and the other on 20.

Sunday Concert Series

Arthur Russell, concert agent, has leased the Prince of Wales' theatre from Charles Clure for a series of Sunday concerts, with Clure getting a flat rental.

The Sunday concerts are watched by the London County Council, who are against Sunday flesh entertainments, and will only permit them if no make-up or costumes are worn. Dancing is taboo. Most of these concerts are about as entertaining as church bazaar, consisting of one piano act after another.

Evading Liquor Law

Liquor can now be obtained in most parts in the West End at all hours of the day and night, and it is done flauntingly. One club in St. James' has been closed down. Mrs. Kate Merrick, will serve any one—member or not—providing he fills in a form authorizing the London Liquor Agency to buy the stuff for the applicant.

The waiter then goes round the back of the club and unloads from the club's supply. Well, End Jugglers have discovered some loopholes in the drinking laws, and this So. trade is good and club-are-unhappily.

World Tour For Act

Kimberley and Page are in negotiation with Cecil Davis to tour the East. K. & P. are to line up five

By EUGENE LYONS

Moscow, Feb. 10.

Center of Soviet capital's limited night life has definitely shifted to the ready-made Hotel Metropol. The Grand Hotel, for years headquarters of native and foreign steppers-out, has lapsed into neglect. The National Hotel offers an American bar, an assortment of pretty barmoids and dance music; but for some reason it doesn't take with the small public interested in such bourgeois activities. It is the Metropol which draws the crowds and the sheikhs with its fountain, its jazz, its bar, its grandeur on the scale of the Grand Central station.

A sort of formal recognition of its ascendancy was given in the transfer of its precincts, from the Grand where he formerly operated, of Moscow's leading jazz director, young Alexander Stasman. If only Alex's people had decided to migrate to America in time, they would have had another master of mammy songs. Considering the Soviet handicaps under which he labors, he actually does the daring to sustain him, he keeps his dance repertoire fairly up to date, does his own orchestration and makes his own arrangements, as sympathetically as any American night club crew.

Capitalistic Sin

His inauguration recently at the Metropol was an occasion of no mean dimensions. The news had spread around the city, and was jammed with what there is of gilded youth. To attend such haunts of the bourgeois left-overs requires not only a well-padded wallet, but a knowledge of the darning to string in capitalistic fineness publicly. There are enough Russians with the requisite cash and courage, however, to crowd the hotel on special occasions.

Diminutive Stasman appeared in a blare of instruments followed by a band of 16—the largest to appear in any jazz outfit here. They paraded around the dining room, bowl which is the pride of the Metropol, hammering out one of the latest. Then they were on the rostrum, doing their stuff like nobody's business.

At that point came drama in the person of first Negro jazz performer, a Harlem called Henry Scott. The crowd nearly burst with enthusiasm. Henry Scott, the crowd liked it. No one who has not lived in the Soviet capital can quite get the nuances of that drama. Be it remembered that an American Negro here is not just a black string with a black skin. He is a symbol—of suppressed races, anti-imperialism and a lot of other things.

Negro a Symbol

Moscow only sees a Negro on its platform as a symbol. He always represents a Cause—political prisoners, anti-slavery, what not. He must speak guardedly and live up to his role as a revolutionary war hero. Henry Scott was let loose without any ideological strings or inhibitions. He was hired to be himself, and he was. He banjoed and sang and moaned and tap-danced and in general earned his rubles. It was, in fact, the first time since the Tzars lost their job that an American Negro took the limelight in such a bourgeois capacity.

The sensation will remain among a relatively small group here. The Metropol is a sinful capitalistic island in the seas of Sovietism, slogans and socialism. Most inhabitants are according to local standards such a sink of bourgeois degeneracy exists within a minute's walk of the Kremlin.

Besides Scott and the jazzist, the Metropol has an American bar where cocktails are shaken, insistent young ladies who force balloons, dolls and flowers on you; there are uninvited bottles of champagne on the table to make one look like a piker if one orders beer; there are fishes in the fountain and from time to time a Gypsy chorus. Stasman steps on it, sitting at the piano and accompanying according to show. All the European effects are provided, with Russian dressing.

acts in England and for a unit, with the rest of the acts to be picked locally.

Tour will cover Egypt, India, Ceylon, Africa, Rhodesia and South Africa. Show also likely to play Australia. Tour is practically a year's work.

Nasty Charges in U. S.

Film Cashier's Shooting

Havana, Feb. 27.

Film row here all agog over the shooting of Clara Westbrook, American cashier of the local United Artists exchange, by her husband, Ildore de Castro.

Upon leaving her office, Miss Westbrook was accosted by her estranged husband and shot in the back while she was trying to run away.

De Castro charged his wife with improper relations with her son, 19, by a former marriage. The investigation brought out that Joe Westbrook served sentences in a reformatory school in California and in San Quentin prison.

Miss Westbrook's condition has improved, but she's still in the Municipal Hospital.

Jeritza, Tauber Leads

For Lehar's New Opera

Vienna, Feb. 17.

Lehar's prospective new opéra will be along 'Land of Smiles' lines in the direction towards the operatic and will be performed at the Vienna State Opera for the first time. Title is to be 'Giuditza', and the setting Italy and North Africa. The two acts will be in the love affair of an Italian officer quartered in Tripoli.

'Giuditza' is to be deferred until the 1933-34 season. Mme. Jeritza and Richard Tauber are to sing the principal parts.

London Show World

London, Feb. 18.

A member of the syndicate of libraries which control the ticket speculating business in England, analyzing current show business, stated it was always off between Christmas and March, while in the past the seasons took holidays in the South of France and returned in time for the opera; but this year it was 30% below any record the libraries ever had.

He added they were selling out their commitments for 'Mother of Pearl' at the Gaiety and 'Dinner at Eight' at the Palace, but that he doubted if even these two successes were worth the money.

'Richard of Bordeaux' at the New Theatre, and 'Fresh Fields' at the Criterion, he said, were also doing well.

Shaftebury Faces

'Between Friends' and another of the series of farces produced at the Shaftebury for the past few years still success. It opened Feb. 14 and is based upon the oft-repeated statement that an Englishman's principal occupation is hitting a ball. The refers to football, cricket, golf, billiards, etc. The situations are exceedingly humorous to an English audience. Admirably played and produced, the piece should enjoy success here.

G-B Refinancing

New Gaumont-British issue takes place in a couple of days (Feb. 21). 45% debentures, £5,000,000 pounds of 4 1/2% debentures, with underwriters' commission 2 1/2%. G-B has right to issue further 1,600,000 pounds in interest on same terms. Besides that, Gaumont-British reserve themselves the right to issue further debentures, ranking in priority as equal with any of the above, with no amount specified.

General costs of issue, including cost of hotels and premium on debentures redeemed, is around 600,000 pounds. But conversion will save company about 120,000 pounds in interest on same terms. Incidentally, the profits of Gaumont-British for 1931, including all its subsidiaries, were dropped from 800,000 to 600,000 pounds.

Loyds at Holborn

Show week of Feb. 13, at Holborn Empire, a General Theatres house, second in prestige to the Strand, compares favorably with anything in the West End. It is headed by the Lloyd Family, who were mainly responsible for the good attendance at the theatre. Newcomers are Russell, Marconi

Best Sellers

Those numerous readers who invariably turn to the last chapter first will have their work cut out in the new combination novel and jig saw idea in which the explanation is to be found in a jig puzzle to be assembled after the volume is done. Grosset & Dunlap get off to a quick start with 'The Jigsaw Puzzle Murder,' written by Walter P. Eberhardt, trade press contact man for Drpl.

Eberhardt pulled a natural in stitching his story at a jigsaw puzzle party, which provides the pat title. In other ways he has handled admirably the story of a murder committed while the room is temporary in darkness, skillfully supplying motives and opportunities for four men to kill their host, with a love interest neat; worked in.

The technique of the new idea imposes limitations in that it is requisite that a number of persons should be brought under suspicion and the motives and movements of each be so clearly outlined that the puzzle picture completes the solution the matter stands clear, for it is inexpedient to return to the printed page for explanation. The interest and suspense, in spite of these limitations, Eberhardt has turned out a readable novelette of about 30,000 words, which ends abruptly with the puzzle complete. Follows not the end, see next page' and on the latter the reader is told to assemble the puzzle for a picture of the crime.

Puzzles run about 200 pieces and in the present instance are well cut and not too difficult. Idea should be a cleanup while it lasts.

One Issue Sold

One issue of the Worcester 'Herald' sold like the proverbial hot cakes recently. Sheet 'is of the spice variety, patterning after the Bridgeport weekly of the same title, although few details are mentioned. Naturally the editor, George Wells, is not popular with some people.

Someone recently sent in a full-size 'ode' to the sheet which Wells printed double column wide and after the sheet was off the press the tip spread that if the initial letters were read downward, they formed an acrostic that was the reverse of compliment. Wells declared he was wise all along and merely wanted to show he could take it. But the betting is that for once he got some news out of his own sheet. And are they laughing?

Book and Record

With American books merging novels with the jigsaw puzzle, Germany has worked out an idea which may develop into a more permanent novelty. It's a book with a phonograph record.

Ludwig Koch, of the Lindstrom A. G. has brought out a record volume of this series. It's a record of an African hunt by Lutz Heck of the Berlin zoo. Jungle sounds which cannot be indicated by phonetic symbols are represented on an accompanying disc. Two are sold for \$1.50 and are not obtainable separately. Sale has been 15,000 copies.

Koch did the same thing with a volume on the history of music with melodies on the disc.

College Disc

That long-threatened national students' mag, published apart from any institution of learning so as to be unfettered by faculties who won't take criticism, is now being worked out. If present plans materialize, the mag will be published next fall, probably with the start of the new school term.

Sponsoring the mag is the National Student Federation of America, which has always favored the idea. Those named editors of college publications who have come up against college heads. A title for the publication has already been selected, 'The National Student Mirror.'

Chain Sales on Subs

Conservative Los Angeles 'Times' has gone for the chain sales idea. It's a post-circulation of the current 50c edition of the Sunday edition a week ago outlining the procedure up to seven stages whereby the salesman can garner commission of \$364.50 on each subscription. No commission forthcoming on subsequent sales by first three purchasers, but the build-up gets going with the original salesman's fourth subscription. 'Times' calls the drive a 'Help Yourself' plan, and is based on the regular monthly sub. rate of 30c.

Best Sellers

Best Sellers for the week ending Feb. 25, as reported by the American News Co., Inc.

Fiction

'Ann Vickers' (\$2.50)By Sinclair Lewis
'Pagant' (\$2.50)By G. B. Lancaster
'Burlington of Blue' (\$2.50)By H. G. Wells
'Imitation of Life' (\$2.50)By Fannie Hurst
'Last Adam' (\$2.00)By James Gould Cozzens
'Kennel Murder Case' (\$2.00)By S. S. Van Dine

Non-Fiction

'Contract Bridge Blue Book of 1933' (.90)By Ell Culbertson
'100,000 Guinea Pig' (\$2.00)By Arthur Kalle and P. J. Schlink
'British Agent' (\$2.75)By Bruce Lockhart
'Life Begins at Forty' (\$1.50)By Walter B. Pitkin
'Flying Carpet' (\$3.75)By Richard Halliburton
'United States in World Affairs in 1932' (\$3.00)By Walter Lippman

tion taking a dip, the 'Times' also has found it necessary to guarantee a specified weekly sum to newsboys in order to get the night edition on the street. Especially is this true in downtown L. A., at Seventh and Broadway, one of the best best corners for street sales. The returns become so insignificant at this spot that no newsboy would take a chance on paying his own way.

Easy in Lynchburg

Even less than a shoeing is apparently okay for starting in the publishing business in Lynchburg, Va. In the last couple of months no less than four journals, one of them a mag claiming national circulation among the literati, have dropped 'Vol. 1, No. 1' off the press-release line.

The class mag is 'The Aristocrat,' Lynchburg 'Courier,' weekly, 'Town Topics,' a tab scandal sheet, and 'Radio News,' a tab throwaway, are the others. Latter is published by radio station WLVA to get its program before the public. Appears once a week, with stories about WLVA entertainment and a list of chain programs in addition to the week's schedule of WLVA. Local air programs aren't printed by the town's two dailies.

Only For Unknowns

Don Moore, of Munsey's, corrects the statement that all material checks are held up for three weeks to hear from possible plagiarists. Explains this is done only in the case of unknown authors. All standard writers and those submitting through an agent are paid on publication, as usual. He adds that he was not J. Allan Dunn and H. Bedford-Jones who took 'Munsey's' on swiped stories. Tales by those authors were sold by a Frank Morgan Mercer, who was the plagiarist. Bedford-Jones was run down by Bedford-Jones, who resides in the same town.

Standoff on Title

Scrap between A. J. Buttitia and Milton Abernethy, joint founders of the mag, 'Contempo,' which resulted in Buttitia's breakaway from the partnership, led to another mag similarly titled. With John Vassos, Buttitia will get out a 'New Contempo.' Buttitia claims the real right to the 'Contempo' title, inasmuch as the word was coined by his new associate, Vassos. However, he will make no attempt to enjoin Abernethy from the use of the title, nor will Abernethy do anything about the 'New Contempo.'

Called the Turn

A reprint, in condensed form of 'Looking Back,' in which Edward Bellamy, newspaperman, 36 years ago visioned a new world something like that pictured by the present day technocrats, is being serialized by the 'Gannett' string through an arrangement with the publishers, Houghton Mifflin Co., and the author's widow.

Big Names

Princeton Group has extended a dinner invitation to thirty of the Pulitzer Prize winners, and most of the thirty have accepted, at the Hotel Plaza on May 4, with Dr. Nicholas Murray Butler, president of Columbia University, guest of honor. Among those who will be present are the auster names of Willa Cather, Sinclair Howard, Oliver LaFarge, Julia Peterkin, and Pearl Buck. It ought to be a feast for the soul as well.

Novel Payoff

Annual prize novel contest by the 'Atlantic Monthly,' in association with Little, Brown & Company, calls for the customary \$10,000 prize for

by an American author before March 1, 1934. Five thousand dollars constitute the prize money, with the other five as an advance royalty.

Novels must be between 50,000 and 200,000 words, and never before published. Dramatic and all other than publication rights remain the property of the author.

Gilmor Brown's Idea

Add to the many comments on the little theatre movement, the brochure by Harriet L. Green on 'Gilmor Brown—Portrait of a Man and an Idea.'

Outside of those keenly interested in the community playhouse, the brochure of 34 pages will have little interest.

Still That Yen

Serious talk is going the rounds of writers' circles in an effort to band together and do their own publishing. Mary Roberts Rinehart had the courage to try it and 'The Bookman' has a chapter on Rinehart's bear testimony to the success of her venture.

Authors complain that there is another side to the publishers' plaint of being able to pay no more than the present 10% royalty. Publishers lean to flyers, first novel and folios, thus, since the loss must be apportioned out, authors have had to carry the loss along with their publishers. Six well-known authors have gone rebellious enough to announce their own firms this coming year.

Edgar Rice Burroughs, known for his Tarzan series, breaks out of the ranks on his own with 'Apache' and 'The Lone Ranger.' Burroughs has made a success of publishing his books under the banner of The Business Bureau, and a certain publicity-Doran editor is going in for the production with a staff of authors on a co-operative plan. Ace authors, watching from the side lines, are twiddling their thumbs in order to judge whether to bring them up to their noses at publishers (in the proverbial manner) or to keep them hooked in the loops of their checked vests waiting for better days.

'Cavalcade' in Covers

Grosset & Dunlap have made an excellent product of the book presentation of Noel Coward's play 'Cavalcade,' which is illustrated with 16 half-tones from the Fox picture. Typographically the book is tastefully done and does not suggest the reduced reprints with which the firm is chiefly associated. It provides those interested with the stage text of a play not yet done on the screen. It's the Robert Bleday, Doran own the copyright.

Pamphleteers

What may be an important factor in the publishing business this year is the pamphlet. A number of book publishers have experimented with the miniature, paper-bound books with no title matter, notably the John Day Company, and the undertaking is on the increase.

Now comes a new publishing house, which is to go in for pamphlets exclusively. It's the Robert C. Cook Company, which is making plans to flood the country with a heavy list of pamphlets on every conceivable subject.

Cook miniature books will copy the Little Blue Books except that they will be in a larger size and content and will sell at around 25 cents a copy. The John Day pamphlets also sell for a quarter, but the average sales price of the things.

While the regulation book publishers who also go in for pamphlets have indeterminate dates of

The Broadway columnist seems to be on the down-beat.

This specific species cropped up as a new oddity in American journalism with a particular significance in the Broadway sector. Away from Broadway local newspapers had their composite Winchell-Skolosky-Sullivan-Sobel-Yawitz-Hellinger who wrote about home folks whom the neighbors knew more about, than the playboys and girls of the madra belt whom the Broadway columnist publicized.

That text about represents the outstanders of the columnists. All operate along the same routine, print about the same stuff, and read alike, with the sole exception of extremes in wild stuff or dirt.

All go in for dirt. They exceed some of the typographical escapades which the old 'Broadway Brevities' featured, but, somehow, in a more liberalized day and age, they get away with it. The same thing years ago meant jail on the 'Broadway Brevities' editor. It was a weekly misadventure. The dirt is proving the undoing of the columnists. Where formerly the inside stuff was retailed under wraps, the boys' notes act as if they're trying to live up to all the nasty things which recent cycle of columnists' plays, books and pictures suggested.

Careless Dirt Diggers

That cycle, in itself, has been no help to the publisher. No matter the soft-soaping, the suggestion has lingered too strongly that the dirt-diggers are too careless.

The one exception is the mobs. After one columnist was driven to rest cure, the columnists figured that's one spot they better watch their step. Particularly with the mobs in such dominating control of the New York nite spots.

As a general thing their stuff is only 80% accurate. They print almost anything they hear and the reason there aren't any more squawks is because those who have been crossed are very glad to let the error die, as it does fast enough considering the mass of inconsequential chatter printed. Denial would only lend dignity and call additional attention.

There are sundry other metropolitan columnists apart from the above-mentioned. Some are not strictly Broadway, but while ostensibly radio or dramatic, they've evolved into the chatter stuff, as witness Nick Kenny on the 'Mirror' or Robert Garland's 'World-Telegram' chatter. Latter is a review on almost everybody, with or without credit, and also given to logrolling.

Walter Winchell on the 'Mirror,' as a tab, thinks any reference concerning a columnist refers to him. As the creator of his style, though some allege it is but a revival, Winchell, after several years of tabloid chatter, is available to all newspapermen that maybe the newspaper business for the writer may eventually mean something.

Winchell has a princely income, as high as \$5,000 a week, for many weeks in the past, but now down to an average of \$3,000 a week. This includes his newspaper salary of

will be issued at the rate of one a week. Will carry no date lines, nor will they go in for topical subjects.

Cook just now looking for a wide range of material, and will buy outright. Low selling price of the pamphlets precludes royalty payment.

'Shadowplay' on Stands

'Shadowplay,' the new 10-cent fan magazine published by 'Photoplay,' is on the stands as competition to the several recent mags selling for a dime.

First issue carries 100 pages, with 35 pages of advertising. Its photo gallery is in rotogravure.

Tichenor's 'Spur'

Frank Tichenor says that giving the right to John C. Tichenor isn't doing right by that publication. Says it's still his and still going strong for the times.

Attacks Reprints

Author & publisher printed a protest editorial against reprint magazines in the February number. The 'Clayton Company has written them that they are discontinuing such of their reprint series. 'Hap Fire Detective,' 'Hap Fire Western,'

\$1,000, from syndication, and \$1,750 on the radio, besides magazine articles, etc.

The Others

The Winchell vogue, really reaching its peak in a columnist's coast-to-coast Lucky Strike network made him nationally known, created similar opportunities for his conferees.

Ed Sullivan went on the air. Sid Skolsky was syndicated and contracted, but ditched the mike over some last-minute hitch just because the advertiser objected to both a Skolsky and the Howard Brothers (his scheduled guest-stars) being on the same program, on the ground that such a lineup lacked sufficient 'class.' Louis Sobel pinch-hitted for Winchell at a fancy figure on the Lucky Strike hour when Winchell went to California on vacation.

Mark Hellinger beat 'em all onto the rostrum with a sketch for Loew's at \$1,500 a week for himself. Paul Sawitz, who is doing the Sunday 'Mirror' for Eberhardt, and was Winchell's ghost during another enforced sista, also took the blindfold ether test and was championing at the mike until something happened.

Money in Shorts

Besides the ether, the shorts helped keep the Broadway basket filled with cash. Winchell is slated at \$3,500 a crack on the new Rowland-Brice series for Universal release, Jerry Wald, before leaving the now defunct 'Graphic' as radio columnist, did a series for Warner Bros. at the Flatbush studio. Mark Hellinger sold scripts for pictures on a rep he had acquired journalistically. For that matter, the 'World-Telegram' ('Sun') and Rian James (Brooklyn 'Eagle').

The magic of daily printer's ink billing of this or that columnist built up these chatters into personalities with a sizeable following in the immediate circle, some extending beyond that. But unlike the freshness which inspired all columnists during their early days, it's all become humdrum and formula.

Guest-Pets

All seem to have certain set news sources and tipsters, itineraries or routines, and occasional operations and pets. If it's not a favorite contributor, it's some celeb who is always certain of a puff. Most of the columnist paragraphs are under obligations of some kind, and many personal appearances as their 'guests' on the air. Winchell started that new kind of grit, Sullivan following.

The billing thing with the columnist soon extended beyond their newspapers, with the film and play p.a.'s particularly inviting these chatters to 'give us a line which we can quote in the ads.' These chatters, too, are available to all above the regular play or film reviewer's comment, particularly if the theme bore a peculiar Broadway angle. Besides, with the promise of a big slice of the line, was surefire, even though the regular critics might feel otherwise.

Among the columnists there seems to exist a certain camaraderie, although it's factional. Paul Yawitz, as Winchell's pinch-hitter on the 'Mirror,' is supposed to have been promised a good break by Publisher Kobler when and if anything ever happened to Winchell's 'Mirror' contract, concerning which reports crop up every now and then.

Sobel succeeded Winchell on the 'Graphic.' Sobel, having been groomed by Emile Gaudreau, who so modestly takes credit for this and for other things in the 'Sun' into New York's very affluent tabloid, the a.m. 'News,' is Everybody's Pal, although Sid lately has gotten to be something of an old man Ruler, especially since becoming a puppy of Concorria, Jr., as he laments the new Skolsky hoices. A sample of Skolsky's rib on Winchell was the observation that 'I don't think about Walter one morning. Winchell wanted to know where. In your column,' said Sid.

The film thing seems to have dented Skolsky. He prints lots of it wild, and rough. The Bankhead-Garbo stuff is a sample. Skolsky,

8

Samplero, Joe, MOIN, Portland, Ore.
Sanders, Joe, MCA, Chi.
Sean, P., 218 Ridgewood Ave., B'klyn.
Seaman, C. J., Walworth, WMT, Holyoke
Schaefer, C., 1000 W. 12th St., Minn.
Schill, J., Arcadia B. N. Y. C.
Schubert, Ed., 34 Arthur St., Lawrence
Schumaker, Joe, Station WCFL, Chicago
Seeger, Marie, U. S., 619 Court St., Fremont
Ohio.
Seeger, Clint, Flea-Mo B. R., Kansas
Scott, L. W., 200 Dilbert Ave., Springfield
Scott, Frank, 224 E. 12th St., B'klyn.
Scott, Frank, 224 President St., B'klyn.
Seely, J. W., 1000 W. 12th St., Minn.
Seely, Bill, Pierre, B. N. Y. C.
Sedden, Sid, Mayflower B. Wash.
Seiger, Rudy, Fairmont H. & F.
Seitz, J. W., 1000 W. 12th St., Minn.
Seiders, Paramount Station, Holly-
wood, Ohio, K.H.J. L. A.
Severe, G. C., Willard's Taunton, Mass.
Severin, J. W., 1000 W. 12th St., Minn.
Sheridan, Paul, Moulton, Minn.
Sherrill, J. W., 1000 W. 12th St., Minn.
Hault, LeRoy, NBC, Chi.
Sidel, Curtis, Holywood A. C., Louis-
ville
Sief, Sully, Palace H. & F., St.
Simpson, J. W., 1000 W. 12th St., Minn.
Simmonds, Arlie, Playland Park, Bos-
ton, Mass.

(Continued on page 71)

Deal 'Em-Off-the-Arm Boys Say They Want to Be Respectable Again

Call it a paradox or a what-not. Some of the oldest and best-known bartenders on the stem are rejoicing over repeal.

End of the speak can't come too soon for these under-cover beer passers. They're sold on repeal on this one angle return for their profession to time-honored respectability.

Now that it's nearly all over these bar boys are admitting for the first time a soft side that few imbibers of illicit brew ever suspected. They've been secretly ashamed of the bottled door occupation all along. They've turned their faces away from kids in the neighborhood and been ill at ease when friends came to their own homes and started talking about occupations.

There's a financial side to all. Speak tending doesn't pay what it did even a year ago. The average barman doesn't draw over \$35 a day today, and he's the first to take the rap in the event of a raid.

Mex Air Lottery Jail Sentence Is Affirmed

Houston, Feb. 27. The year and a day prison sentence for Will Horwitz, Houston independent theatre operator, for conspiracy to use the United States mails in furtherance of a lottery, has been affirmed by the United States Circuit Court of Appeals, at New Orleans.

Charges against Horwitz, his wife and associates, grew out of the advertising over radio station XED at Reynosa, Mexico, of the Lottery of Tamaulipas, Mexico, and the subsequent sending of lottery tickets to subscribers through U. S. mails. Attorneys for Horwitz maintained that the lottery was legal in Mexico and that the advertising of it over the station was not in violation of any federal laws.

LICENSE TIME IN DIXIE

Mississippi Tough on Fees for Show Groups Moving in Busses

Jackson, Miss., Feb. 27. Bands and other show groups traveling in large busses should make an investigation before entering Mississippi as to whether a special license to travel through the state will be necessary.

The state has one of the strictest laws in the union regarding busses and trucks. Last week Celestin's Original Tuxedoed Orchestra of New Orleans was detained at Picayune by the sheriff because a permit had not been obtained. After paying for the tag the band continued.

Anti Expose Bill

Harrisburg, Feb. 27. A bill that would make the Camel cigarette ads, which give away the inside of magicians' tricks, illegal has been introduced in the Pennsylvania Legislature. Representative Edward Nothnagel, Delaware County, introduced the measure which provides a fine for the exposing of the secrets by which magicians earn a livelihood or the methods of any professional performer or entertainer. Penalty for each violation would be \$10.

MAKER OF JIG SAWS BY MILLION, NEVER DID ONE

St. Paul, Feb. 27. Seven million jig saw puzzles is one month's output of a St. Paul firm which before the gadget's invention was running heavily in the red, is now comfortably in the black.

From a brutal slump to unprecedented prosperity wave within 30 days in this company's story.

The Louis F. Dow Co. is now running 24 hours a day, employing 425 workers in addition to its usual 400. So busy are they with the brain-teasers that since Feb. 1 they have been forced to reject \$500,000 worth of their usual business (art calendars, printing, etc.).

"The first week this jig saw puzzle business began in earnest," says Mr. Dow. "we went 87% over the best previous week in the company's 35-year history."

Queried on his best selling time on his most difficult puzzle product, Mr. Dow stood non plussed. "I've never worked one," he apologized; "I'm too busy making 'em."

Belle in Phoenix

Phoenix, Feb. 27. Belle Livingston has plans for the opening of a salon on the desert near where she came from San Francisco.

With comparatively heavy guest lists at two hotels and innumerable dance ranches in and near this city, Belle thinks she can put it over.

Leftwich in Car Suit

Los Angeles, Feb. 27. Samuel C. Shine, studio transportation trucker, has filed suit in Municipal court against Alex and Florence Leftwich for injuries sustained by one of his trucks in an accident involving the Leftwich car. He is asking for \$259, of which \$84 is for patching and the remainder for the time lost while the truck was in the shop.

Risko, the Rubber Man, Gives Kingfish the Hook

By JACK PULASKI

After a week's lapse due to the tragic ending of the Carnera-Schaefer scrap, boxing resumed at the Garden Friday (24) with the rubber man from Cleveland, Johnny Risko, trimming King Levinsky. Attendance was not big but much better than expected. There was considerable interest in several preliminaries because of recent knock-out performances.

Main event figured to have color though nobody who has seen either man expected a boxing exhibition. Both are wild swinging heavies. The Kingfish has a harder wallop but less ring experience. That is why the betting odds with Levinsky favorite at 8 to 5 looked to be out of line.

Johnny used his long left arm to advantage, jabbing to body and face and quickly pried up a point lead. Either or both men showed anger during every round and at the bell continued slugging to the gloom of the fans. They were flailing both arms wildly after the final gong, even after their seconds climbed through the ropes.

Lena's Brother

Leaping Lena's brother showed something in the fifth round with a succession of right socks to Risko's klipper. Then in the eighth the Kingfish, whose handlers have crowns on the backs of the jerseys, delivered the best wallop of the evening—a hard right to the chin. The punch sort of exploded in Johnny's face. Levinsky stepped away, asked the rubber boy to deliver the best wallop of the evening—a hard right to the chin. The punch sort of exploded in Johnny's face. Levinsky stepped away, asked the rubber boy to deliver the best wallop of the evening—a hard right to the chin. The punch sort of exploded in Johnny's face.

Bike Grind Next

In another preliminary Al White, of Brooklyn, did not expect to win with Sam Portney, of New York. True, Al dropped Sam in the second round, but in the third it looked like Whitey was in trouble, although he won the match, then kissed his opponent. White scored a one-round kayo in the Garden several weeks ago. Semi-final between Charley Massera, of Pittsburgh, and a Texan, of Tampa, was a slugfests affair. It went on last and most of the house walked.

Six-day bike race holds the Garden this week and no boxing show. Next week (Friday, 10), Adolph Heuser, the German, meets Max Rothenberg for the light heavyweight title in a 15-round.

COAST BANDS MOVE

Hollywood, Feb. 27. Earl Burnett's orchestra will replace the George Redmond combo at the Cotton club, Culver City, March 1.

Hal Wayne's orchestra has switched from the Club New Yorker to the La Boheme.

Philly Boom

(Continued from page 1) though, but intake has been steadily increasing and of late the dip into the red has only been a matter of \$100 or less. Last week management claimed profit and from now on out is meant to be having a chance to establish itself as a permanent theatre. There's an outdoor theatre in the rear which may be used this summer.

Roof garden is featured as a natural if beer comes in. House and restaurant are comfortable and attractive. Auditorium is low but stage equipment is okay. Arthur Hebranson, theatre designer and Joseph V. Breen has been managing director with Tommy Labrum handling the press work. Company has been augmented by Virginia Cunliffe, playing feminine lead. Others are Cleda Roberts, Eileen Coyne, Bert Grisco, J. Barney Sherry, and Mary Duncan Stewart.

'I'm Telling You'

By Jack Osterman

Impropriety Pays!

Boston, Feb. 18. Poster up in a Back Bay dance place reads: "The management reserves the right to expel any lady or gent he thinks proper."

HOLD THOSE PRESSSES . . . HERE I COME.

The New Answer

Everybody keeps asking me how the baby is, which is very thoughtful. However, for the past week this column hasn't been feeling too forte so when Jack Pasternack asked last night how the kid was, I told him. "The baby's okay, it's me I'm worried about."

Cute

Belle Baker tells the story of Solomon's fur store and a saleslady waiting on a customer. "Have you a Russian skunk here?" asked the patron. The saleslady replied, "Mr. Solomon will be out in a minute."

Novelty

We heard and saw a band yesterday that hasn't announced it would play the Inaugural Ball.

Thought for the Week

Harry Engel wonders what sort of a guy would be the mugg that took an office on the 17th floor of the Radio City building and had his windows let out.

Hollywoodenheads

They tell the story of two film sales walking up and down the lot for an hour, arguing frantically. Finally one of the actors working for the firm sneaked up close enough to hear one say to the other, "And you must see me as an open hit with less than two and a half tricks."

Revival

Zangara getting 80 years reminds of the didn't of the old man who received the same sentence and told the judge he didn't think he'd live long enough to serve it, and judge told him to do the best he could.

Follow the Leader

They report that it actually happened in a broadcasting studio last week. During rehearsal the control man told the leader that his sax player was hitting blue notes, so the leader told him to come closer to the mike.

Thanks

Hy Goldstein went to Miami. So as not to burn you up he took a flock of Empire State building post the along with him, which he mailed back to his northern slaves. At least it didn't look warm.

Heavy Bettors

They say that the old Rose and Bobby Clark were shooting pool the other day and Bobby suggested playing for something to make it interesting. Rose said, "Okay, I'll play you for McCullough, and Clark answered, "I want odds."

Ostermania

George White is the only producer to have the same number show in the Casino. . . Looks like the banks and RKO theatres are having a contest to see how many can close. . . Jack Pearl, or rather Baron Munchausen, is reported getting \$500 at the Capitol. . . Is that on the level or just in keeping with the character he portrays? . . . We open with our Club Richmond Revue next Friday at the old Roxy. . . Thursday we're going to take a long walk and get enough fresh air to last us a week. . . But what the heck, anything for the baby. . . ARE YOU READING?

BRIARCLIFF CLOSES

Yonkers, N. Y., Feb. 27. Briarcliff Lodge, a resort for 30 years the ace hotel of Westchester, finally closed. Economic stress and prohibition given as reason by Henry H. Law, president of the operating company.

Law says place may open again if and when conditions change.

BIRTHS

Mr. and Mrs. Johnny Perkins, son, Feb. 12 in New York. Father is the stage comedian.
Mr. and Mrs. Harry Martin, son, Feb. 23, daughter, their fourth child. Father is treasurer of the St. James theatre, New York.
Mr. and Mrs. Harry Deif, son, Feb. 28 at Women's hospital, New York. Father is the stage comedian and writer.
Mr. and Mrs. Ray Jones, daughter, at Queen of Angels hospital, Los Angeles. Father is a still cameraman at Fox.

NEW YORK THEATRES

There's ALWAYS a BETTER SHOW at RKO

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NEW POLICY

Feature Pictures Exclusively!

JACK OAKIE

"SAILOR BE GOOD"

with Vivienne Osborne

RKO 86th ST. LEX AVE

Wed. to Fri., March 1 to 3

TWO FEATURES

"MAEDCHEN IN UNIFORM"

and

"SECRET OF WU SIN"

RKO 81st ST. BROADWAY

Wed. to Fri., March 1 to 3

"MAEDCHEN IN UNIFORM"

On the Screen

HELEN MORGAN (in Person)

in "The Sign of the Cross"

"SHOW BOAT"

BWNY with John Williams and cast of 100

On the Screen

BARBARA STANWYCK

"LADY OF THE NIGHT"

with John Williams and cast of 100

Coming: LEE TRACY, "CLEAR ALL WIRE"

On the Screen

"20,000 YEARS IN SING SING"

Sponsor Tracy, Betty Davis

On the Screen

LOEWS BWNY-52nd St. MON.-FRI.

On the Screen

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"20,000 YEARS IN SING SING"

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Broadway

June Winchell has returned from Florida.

Bill Elson in and out of town on the run.

Sam Dembow got himself a nice new car.

Ez Keough back to Chi to look things over in the Loop.

Grace Hayes has a new dog that is awfully hard to train.

Sinclair Lewis due back from England in a couple weeks.

Sam Kopp staging minstrel shows for clubs and societies in Jersey.

Jack Pearl goes into the Capitol the same day Roosevelt does.

Very few free matches with cigarettes because of cut-price war.

Marie and Mario opened their own Blue Room in the Village.

Paramount publicity fed Buster Crabbe on arrival in New York.

Al Wood's saw the Mae West film twice. Rates it his number one pic.

Joe Rivkin and Jack Cohn drove to Atlantic City over the weekend.

Aunt Ella is taking a course in cooking. And Emma is taking piano lessons.

Harry Katz among the many spring fever victims of recent nice weather.

Joe enlivening exploitive idea of jigsaw puzzle giveaways for self-billings.

Jeannette MacDonald is slipping her girdle friends a giggle all week from Paris.

Mrs. Jack Norton recuperating at the Hotel Hospital, Port Jefferson, L. I., from op.

An important show business executive is acting as a tipster for a columnist.

Arthur Hornblow and Martin Beck dining together in the snooty eatery.

Al Leo, the 'Melody' manager, calls one Broadway eatery the Club.

Sam Goldwyn went for one of the biggest apartments the Waldorf can supply.

Joe Goldblatt says the trouble with the country is that it's on the Goldberg standard.

Sam's old friend, wife of the Lowes, looks, back from a rest in Saranac and okay again.

Danny Ahearn in from Hollywood by plane because of mother's death.

Speeded back same way.

Benny Leonard guest-starring on Jack (J. Brooks) Puskas's fight broadcast Friday on WOR.

Ralph Kravette, auditor for Aarons & Freedley for a dozen years, because of mother's death.

Speeded back same way.

Jimmy Durante indignantly denies second childhood. Claims he's getting some hair by massaging the scalp.

Mae West got a fan letter from a bride-to-be wanting to know if she would spare one of those diamonds.

Marvin Schenck, Mr. Schenck, Irving Tishman, Sammy Lewis and others were left en masse for Hot Springs.

Now that vaude is down to a band and a nuptial, Harry Angers (Anger and Fair) are making it a trio.

Bill Secan will be aboard the Atlantic City night (1).

Business quickie, no waits no delays and back.

Cliff Edwards elated that a Square cutrate bookstore sold 40 copies of his 'Jigsaw Murder Mystery' the first forenoon.

Cliff and Daisy Hoot to Havana Thursday. He returns next week but she remains to recuperate from her laboratory work.

Roxy takes off for his Texas vacation this Wednesday (1). Flashing his golf bag and his idea a Radio City return in a month.

Doc Bender is being entertained about the late spots by a wealthy Washingtonian who may have the "Doc" into a producer this summer.

Another Broadway treasurer, Charles Bowman, has joined the New Amsterdam, has merged the ticket staff at Madison Square Garden with the one at the Palace.

Virginia Smith and her sister are taking the English course at Columbia. Trying to parse a pronoun into an adverb. The agency will be over in May.

A musical two-reeler is to be made by Warner Bros. with Queenie Smith at the Vista Brooklyn studio.

Miss Smith is now at the Mayfair Yacht club.

Joseph B. Glick and Arthur Levy will park at the County Center playhouse, White Plains, next summer. Herbert J. Elberman will be the night new plays there.

Rube Goldberg just returned from Florida, plus five pounds, in time to see his first big picture in the U. S. If you think you're good, try and piece one of Rube's crazy cartoons together.

Joseph B. Shattnessy, president of the Westchester operators' union, and Bill Lang, organizer, on vacation in Bermuda and on the way back.

Lang's going out to California later.

The Joe Kells in telling about the Miami winter trip this week are incidentally plugging that they're 'On Their Second Honey-moon,' a current Kell-Engel tune.

With Roy Knorr as the second

CHATEAU

London

Henry 'Hank' Sullivan off to Berlin.

Count Bernville apartment hunting.

Paul Murray latest on the sick list.

Giulioanni due back here early in March.

Clifford Whitley off to Berlin on business.

Jack Haskell in hospital, but nothing serious.

De Bierre entertaining at the Duke of Portland's party.

Marie Burke now under Jack Waller management.

Teddy-bear coats no longer sign of American citizenship.

Sammy Burns, manager of Leicester Square theatre, out.

Over 20 million people went to greyhound races last year.

George Blackmore to next show at the London Hippodrome.

Eric Hakim engaged to marry Nina Vanna, Russian film star.

Sir Alfred Butt buying two prospective Grand National winners.

Stanley S. Neal back again, after four crossings in last five months.

Winads, Ltd., first English trailer organization to trade show trailers.

Binnie Barnes just fixed new contract with London Film Corporation.

Ivor Browning's early morning dance practice outside his apartment.

Winna Winifred signed with Warner Brothers (London) for five years.

Mrs. Jack Hynton and band around the Paramount-Astoria houses.

Dick Henderson giving Joe Gilbert a special plug at the Holborn Empire.

Charles Cochran sending Nina Mae McKinney flowers on her London debut.

Sir Oliver Lodge declined offer from Hollywood to appear in film on spiritualism.

Dog racing definitely on the decline with abolition of Tollisator partly to blame.

J. L. Sachs has eight weeks' guarantee for his 'The One Girl' at the Hippodrome.

Plenty of trouble at the Film Guild Club, with Sir Michael Bruce telling 'em plenty.

Irving Asher sending for Flossie Freeman to show some of his classical film finds.

Universal has bought five films made in Australia to comply with local quota regulation.

'Honey Dew' Café's latest, in Leicester Square, competing with all surrounding nightspots.

Edna Bernhardt and his wife sitting it through at the Leicester Square theatre, and enjoying it.

Hyams Bros' new talkie theatre in Leicester Square.

'Green' is the sartorial shade for men in the season.

Insiders predict 'Cavalcade' is going to be a big success.

Gene Buck thinks that America is going to be a big success.

Gaumont-British has exercised option on Roy Fox and band, and he stays at the Kit Cat for one year.

Duke of Marlborough wanting to know what Lolita Benevise will charge for 15 minutes' dancing at a party.

Nan Blackstone asked \$1,000 per week to be sponsor by American actor in the U. S. It is three times as much as she got on her last trip.

Teddy Brown operated four times in one week by American actor in the U. S. It is three times as much as she got on her last trip.

Molly Mamont holding up traffic outside the Elephant and Castle picture theatre on her personal appearance there.

Half a million no longer with Henry Regal Company. He was the Englishman who has been with the act for 10 years.

'Half a Million' having flopped at the Vaudeville Theatre Baller's 'Chauve Souris' opens there March 1, for short season.

Emily Carril latest to refuse to be knifed by General Theatre, with the next Palladium's 'Crazy Season' likely to be his last.

Gaumont-British has guaranteed the Personal Service League \$20,000 function for 'Good Companions' charity fund at the New Victoria.

The Hitchings are expecting the stork any minute. (Hitchings is the name of the 'Evening Standard' under the name of 'Domino').

Harry W. Crull looked upon as the best dancer by American actor in the U. S. It is three times as much as she got on her last trip.

Sole topic among American acts over here is to change their agents, and then regret it.

Building of new boxing stadium, on Madison Square Garden's site, being considered here. Jeff Dickson, manager of the stadium, is considering the idea, and is already in his office with Rolls Royce, five-limbed footman and chauffeur.

Peter Maurice, head of music company, is considering the idea, and is already in his office with Rolls Royce, five-limbed footman and chauffeur.

Hamilton, author of 'Rope', awarded \$25,000 damages for injuries sustained when knocked down by car. Claims can't concentrate and is unable to write following accident.

Trouble ahead over the new 'Jolly Roger' show starring Genoy Robey, Equity threatening unless Robey joins them will prevent play opening in West End. Production already opened in Manchester, and so far George is adamant.

E. S. Williams, dramatic critic of 'Daily Express', Manchester edition, only critic giving scathing criticism of J. L. Sachs' 'The One Girl', with the Palace theatre (Manchester) management complaining to higher authorities at having received raw deal.

Frank Carnevale opens 'Club Mon Cherie' at Beach.

The Yacht Club Boys open at Embassy; business picks up.

Palm Island club closes. There's no money in such a high-class place.

Jeannette Hackett, Mrs. John Steel to you, joins the floor cast at the Roney Plaza hotel.

Billie Hackett, Mrs. John Steel to you, joins the floor cast at the Roney Plaza hotel.

Chester Alexander at last gets his divorce. He sued because of his wife's passion for dogs and cats. Chester didn't like the cats, he told the court.

Most of acts in Eddie Cantor's route show pile back to Miami for limited engagements. Eddie himself returns to Hollywood Beach hotel for short stay.

Bitte Reed walks out of Frolics, right back in again. Didn't like to see Sally Rand's name over hers; decided she'd like to have it anywhere else.

Pennington starts things at the Miami-Biltmore; Stone and Vernon keep them moving; Caperton and Jeldine are proving one of the most popular dance teams in town.

Miami

By Ben Prout

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Berlin

Joe Pollack back from Nuremberg.

Danny Soyka for a few days to London.

Friedrich Zeinik for a few days at Reichenthal.

Rod La Roque playing the lead in S. O. S. Ischia (Uptown).

Josef von Sternberg, back from Vienna, for a short stay in Berlin.

Maria Paudler, well-known actress, signing contract for Electrola records.

Martha Rabinowitch, daughter of well-known producer, for vacation in Vienna.

Teddy Ehrenthal, Gaumont's art director, making a picture there.

Magret Terna-Pasternak, American girl, wife of Joe Pasternak, performing in Nelson's revue.

Harold Lloyd when here took a great interest in Nuremberg's specialty, tiny little fried sausages.

Mme. Spinelli in Berlin for the French version of Ufa picture, 'Saloon in Cairo' (Season at Cairo).

Henry W. Kahn, Fox, in London for negotiations with Clayton P. Sheehan, on opening of 'Cavalcade'.

A. G. Garnett, Bob Fellows and Edna Bernhardt, on opening of 'Cavalcade'.

Swissland for locations for 'S. O. S. Iceberg'.

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Havana

By Rene Canizares

Season is complete flop.

By Happy Benway

SARANAC ON PARADE Nice Saranac weather, 74 degrees difference in 24 hours... Katherine Lowmire says she's been "dressed pretty" by the comeback route... Betty Blair on her second month of work... the bed thing Dan Aschella up for one meal and may try to work the lab... Rita Nolan tried to get a job at the bank... Edith Cohen showing up to a 75% collapse via the library... Patients are getting a big gig-saw craze... Ben Schaffer sees his period some... he played Eskimo for Leo LaMarz now between... at Lake Placid... Bill... showing up 100% to pneumo-thorax... Joe Lang is here visiting... Russ... Amateur nights, local pla-ating contests and what... Pontiac theatre... Frank Garwood now Alpine climbing for his... he is showing up on the oak... at the Alta Vista lodge... William Zeiler returned to the lodge... Bloomfield annexed the go-

is strictly a bed patient, showing up in a wheelchair. "I'm not a paraplegic," he insists. "I'm an absolutely arrested case."
...Jack Flaum gets the go-to-work okay, leaving for the Big Street to try it out...Danny Murphy and the others are all in bed, but they're the thing that keeps you in bed, a cold...Ben Schaffer just received a wonderful report: will be up soon and is everybody happy?...Jack says that this Adirondack country, first show opens at the Palace, Lake Placid, N.Y...Larry Kelly is married...Shop says a wife here delivers extra...she says she's a mother and a daughter...Angela Papulis, who is so-so, has been mothered and brothered by her bed-slides...Taxi war over; now we can pay our own...out of the...in Saratoga that you know that are sick in Saratoga and elsewhere. Try it

By Ray Budwin

Pittsburgh

By Hal Cohen

By Hal Cohen

Variety had to make a quick substitution the other day for a juggler who had engaged too freely in extra-curricular activities longside a brass rail.

Local staffs of Warners and General Electric have been getting in each others' hair over that '42d street special.'

By Matt Corbett

All the actors are producing church plays. Bernard Lathom has 'The Curse of Kashmir.' And Jerry Bourke and Jimmy Coghill are going Irish in 'Colleen Bawn.'

Abstract

Raymond Card will have his 'General Montcalm' produced by the Canadian Drama League.

Montreal

Keywords:

of local air programs despite efforts of Canadian Radio commission. Comparison with U. S. over week-end hits Canucks hand

Failure to amend or repeal Children's Act, barring minors under 16, accompanied or not, from p.l.x. has had one good result in bringing attention of provincial government to wholesale showing of movies to children in church and parish basement halls. Bill before local legislature will enforce collection of amusement tax at such shows. Movie exhibs asking suppression of these p.l.x. and may get at least better enforcement of regulations.

By Rex McConne

Only one theatre dark here now. 'Honey' Bauman, Canton's fat boy, seeking scrip for new vaude turn, soon to go into rehearsal.

Bert Stock, former Canton band maestro, doing nice job of announcing for WKBM, Youngstown.

Union stage hands still picketing Palace, which has been using imported operators for several months.

Vincent Lopcz slated for one-night appearance at H. W. Perry's New Land o' Dance, Thursday night, March 2.

WHRC, Canton, seeking permission to increase power from 10 to 150 watts.

Jack Miles, after several weeks in Chicago night clubs, doing one nighters, until early March, when he succeeds Kay Kyser at Cleveland's Golden Pheasant. Due a Moonlight ballroom here soon.

By Sidney Burton

Two new picture exchanges opening—American Film Exchange, to be operated by Tom Brady, and Independent Films by Howard Brink, formerly of Educational.

By Dave Trepp

Bill against all rodeo exhibition
in state introduced at Olympia, but
doubtless due to get skids.
Pom Pom club at Tenth and Yes

May Boley looking fine

Armand Kalls back in town after a legit tour with 'Cat and the Fiddle.'

James Stanman, former Boston vaude agent, has joined the O'Reilly and Mann agency here.

On arriving here from New York, Al Jolson to Palm Springs for four weeks' stay to recover from effects of the flu.

Several Paramount people were all hopped up about having lunch with Durant. Disappointed when they found it was Will and not

Latest guttles and gavotte organization to spring up is the Music Box Supper club, which will have its

by Walt Raschick

Lou Breese and band now doing live programs a week over KSTP for Hexin, headache banisher.

Bert Nix resigns as Cameo manager, and Anton Jensen, former Palace, Minneapolis, manager, goes on at this Public 15-25c downtown.

Grand cafe at the St. Paul hotel
opens with Stan Stanley and 12-

Ernie Logan switches from the Capitol to the Uptown as manager of latter nabe, while Abe Sunberg cages in the hospital. Tom Fischer

Logan's Capitol aide, in at the helm during Ernie's pinch-bitting.

Henry Retonda

Patrons of RKO Palace, Albany.

John Flynn, William Rogers and Samuel Cummings of MGM were in Albany looking over the grounds

Jules Michael, head of the M. P. O. A. at Buffalo, was in Albany

The Regent, a new picture house at Cohoes, opened last Wednesday, with double feature at 20c top. Twenty percent of the first day's receipts, amounting to \$50, was turned over to Cohoes for the unemployment relief fund.

OBITUARY

JENIE JACOBS

Jenie Jacobs, 56, who narrowly missed being one of the great international theatrical agencies through worshipping the fetish of the Keith booking office, died Feb. 21 of cancer in her home in New York.

While narrowly missing the highest honors in her branch, she had made the Jenie Jacobs Agency known all over show business by crossing the seven seas. Her agency interests extended into all branches, including Radio.

At the time of her death, Miss Jacobs had the various departments so well organized, each with its guiding head, that the probability

and as such she stands unique in this theatrical generation.

In spite of the large profits made by her, she was generous in the extreme, and it is probable that it will be found she left no important estate. Miss Jacobs frequently loaned money to the artists she represented and is said to have thousands of dollars outstanding from these loans through the years.

ADOLPH MARKS

Senator Adolph Marks, 67, prominent in Illinois politics died Feb. 21 at his home in the Palmer House, Chicago, of heart disease.

In his earlier legal career Marks

William Morris

ties are the agency will long continue through the momentum of her firmly established name. Miss Jacobs came from a Rochester, N. Y., orphanage when in her early teens. She learned stenography and gained her education at night, advancing to the study of law. She was assisted in her law studies by Helen Gould and obtained her degree, but found stenography more immediately profitable than the legal end.

For a number of years, Miss Jacobs was private secretary to John Isham, whose Isham's Ocotoms was long a standard legit entertainment. In time she became the virtual head of the first class. It was here that she got her first taste of the agency business.

Isham's star was Belle Davis, Negro singer of individual style. John J. Murdoch wanted Miss Davis for his Masonic Temple roof garden Chicago for a summer engagement but was unable to locate her. He told his desire to a newspaper friend who also was a friend of Miss Jacobs, and they booked her in for several weeks. Later Miss Jacobs took over her management, working chiefly with the William Morris agency.

When Isham's health prevented

Jenie Jacobs

his further interest in the show business, she turned to the agency idea in a serious way and shortly was favorably known to both stars and managers. Her agency was strong for the artists under her management, but like so many others she had to take dictation from the Keith booking office under E. F. Albee, to the detriment of her own best interests. She advanced in spite of this serious handicap, but never to the point which she would have attained, had she been more independent at that time. Once or twice the Jacobs agency was barred from Keith's, but returned and is now booked in that dept. by O. L. Oz.

Among her clients, many of whom she virtually developed, were Louise Dresser, Ruth Chatterton, Claire Luce, Robert Montgomery, Madge Evans, Gracie Fields, Erle Lindner, Nora Bayes, Beatrice Lillie, Nazimova, Franchon Tone, William Garvan, Petrova, Edwin Styles, Jack Benny, Molly Blyden, Valentea Surratt, Chisholm Foster, Jeanne Eagles, Blanche Ring and hundreds of others including innumerable vaude artists.

Even her large agency interest did not keep her fully occupied. With her life-long friend, Pauline Cook, of the former vaude sharp-shooting team of Cook and Clinton, she opened a series of apartment houses for professionals. Miss Jacobs never married. She and Miss Cook shared apartments for many years. Miss Cook is now interested in the Jacobs agency. The agency was also a play agent doing a large business in England and on the European continent as well as in the United States.

Jenie Jacobs was about the only woman agent who did not stop upon her own initiative and effort

gagements were for Cohan & Harris and Fred Stone. He is survived by his widow, Louise. Interment in Kensico.

WALTER HIERA

Walter Hiera, 40, picture actor, died in Los Angeles Feb. 27 after a four-day illness from pneumonia. He was native of Cordele, Ga.

After stage experience, he started with Biograph 18 years ago as an actor with D. W. Griffith pictures, including "Ghost Breakers," "Jimmy," "Bought and Paid For," "Lumox," "Seventeen," "Beware of Widows," "Holidate," "Raising Romeo" and "Christie Comedies." He recently returned from Fanchon & Marco tour, on which he was starred with Ben Turpin.

FRANK S. AITKEN

Frank Spottiswoode Aitken, 64, one of oldest picture actors in service of the screen, died Feb. 26 in Los Angeles after a lingering illness. He started in the industry during its inception. He was a featured player for many years, appearing in "Birth of a Nation," "quitting the screen three years ago on account of his health. Prior to that he had been a stage actor, starting his career in Shakespearean roles at age of 13. Three children survive.

JULIETTE V. NINER

Juliette V. Niner, 58, wife of Frank P. Musselman, known in vaudeville as Eddie Niner, died in Rochester, N. Y., last week. They were former members of the Augustin Daly stock and for many years played in vaudeville as Niner and Niner. They retired 12 years ago.

Survived by her husband and by a sister, Mrs. Bertha Nicholas, of Arlington, N. J.

AUGUSTA DI FATTA (DALY)

Augustus Di Fatta, 65, known in the theatre of yesterday as Gus Daly, died at his home, Summerville, Mass., Feb. 19.

He had played with Tom, Bill, Dan and Bob Daly, and with the Daly sisters. He also spent several seasons in the companies of John L. Sullivan.

Survived by his widow, the former Frankie Clark.

MAE ROSE BAWNS

Mrs. Mae Rose Bawns, 54, died in Ramsgate, England, Feb. 23. She was the first to develop buck and wing and sand dancing in England and for years was a pet of the music halls as "My Fanny." She recalled having played with the late Laurels, now Laurel and Hardy, back in 1907 when he was also playing English vaudeville.

DOROTHY TOLPEY

Dorothy Tolpey, dance instructor in the Finnegan Studio of Music, St. Paul, died in Miller hospital after a four months' illness. She had been secretary of the Twin Cities Dancing Masters and the Chicago association. Connected with the school since 1927.

Survived by her parents and a brother.

JOSEPH KESSLER

Joseph Kessler, 51, Jewish tragedian, died in the Bronx Feb. 22. He had played "Hamlet" in Newark Sunday night and was preparing to go to Europe for a foreign tour. He has been on the Jewish stage here for 31 years, but has toured Australia, South Africa and Europe. Survived by a sister, in whose home he died.

S. A. HAMILTON

S. A. Hamilton, veteran film man, died last week at the home of a relative in Okmulgee following a lingering illness.

He was at one time booker for the Independent Film Co., Kansas City.

WILFORD WATERS

Wilford Waters, 70, former member of the faculty of the N. Y. Conservatory of Music, died in Havana Feb. 21. He had lived in Cuba the past eight years.

His widow and daughter survive.

Danley Caifan Moreno, 45, wife of Antonio Moreno, actor, died Feb. 23 following an automobile accident. She is survived by her husband and a son and a daughter.

Mrs. A. E. Stonebroke, mother of Billie K. Stonebroke, manager of the "Two Johns" company, current in the early '30s. More recent en-

CHATTER

(Continued from page 68)

current attraction at World theatre, foreign talk house.

Glady's George remaining over for two more weeks as guest leading lady with the Bainbridge dramatic stock company at the Shubert.

Newly organized Twin City City Opera association seeking "volunteer" performers and technicians for opening production, "Rigoletto." Melrose, Mass., will feature Marie Potter, "Journal" drama editor, regarding latter's 10 worst picture selections, stating he saw same in "Variety."

San Francisco

By Harold Book

Charlie Skouras in Herman Cohen to Hollywood. Ted Florio has Lier Erickson as new singer.

Herbert Rosener handling foreign film bookings on Coast.

George Mosser up in advance of "Rasputin" at Coliseum.

Local appearance of trainload of WB's "42nd Street" stars off.

The George Manns taking bows on the recently arrived baby.

Bill Crosby managing neighborhood Regent, doubling between his print shop.

Jack Tripp, T&D theatre manager, and John Ansen, circus giant, passed away here last week.

Phil Harris spent a mailman's holiday up here by singing with Gertrude and Phil's bands.

Clare Foley, ex-secretary Film Board of Trade, and now Mrs. H. Stanley Sullivan, a proud mother.

George Mann, ex-secretary, have moved their Redwood theatre offices from White to Golden Gate building.

Famous wife Angel Kitchen, haven for unemployed hungry, moved to Sacramento valley ranch, depriving city of a most picturesque spot.

Labor commission has jailed Douglas Hertz promoter of recent horse marathon at Dreamland auditorium on non payment of wage charges.

Boston

By Len Libbey

Thomas Lee born to the Leo Gaffneys.

Schaaf-Carnera film helped his for two weeks past week.

Eddie Zorn, of public nervous breakdown due to overwork.

Nary a dance hall dared defy Mayor Curran on taxi dancing.

Bob Berger off to Baltimore to be at bedside of wife in Johns-Hopkins hospital.

Bozo Snyder and Gertrude Hayes did so well for Waldron's Casino that they were held for a third week.

Al Somerby stages Bowdoin's 41st anniversary, and proudly boasting "Theater" has played vaude straight through past 25 years without a break.

Theatre men watching the fate of General Alfred Foote with keen interest. As head of the state censor bureau he has always lent open ear to movie and stage interests.

Montgomery

By Tom Hall

Leon Copeland always on the job. Milton Newsome making good at Fox.

Little Theatre players give good show.

Lloyd Townes makes trip to Selma.

Stage shows make good at Paramount.

The Katz announces bookings for March.

Some talk of Empire theatre opening.

Strand reduces matinee prices to 15 cents.

Lance Davis joins stock company at Grand.

Vernie Haldene planning for next production.

Edna and Alton popular with radio fans here.

Hartford

By M. H. Hammer

Shrine Circus at State Armory does theatre business a good deal. Hartford gets radio jobs for first time in history.

For once on a junk to New Haven. "Collin Driggs makes a cheerful WTC night." Joe Bruner's wife got a bill in the world.

Buddy, that new operator at the box has brought some months ago. Al

Bernard and his minstrels to appear at the ritzy Horace Bushnell Memorial on Feb. 28. Earl C. Branniff conducts M. P. Topics column. Smart business... "State Fair" down smart business... top prices at Palace... Some talk of Conn. State Fair going back into Charter Oak Park.

Cincinnati

By Joe Kelling

Strand to grind through summer. The L. B. Wilsons holidaying in Miami.

Lou Klar, in from Milwaukee, around film row.

Jack Horgan signed for another two-year stretch as mgr. of Sinton. Bill Williams, booker for local M-G branch in recent years, transferred to Albany, N. Y., as office manager.

Talk in trade of Chester Martin taking back Orpheum from RKO; billtop has been held for several months under rental policy.

Blou and a West 5th street small lively to adopt six-day 15c vaude policy, as has been booming at Star for fortnight.

Henry Theis back as maestro at Sinton, where supper club has revived under name of Mayfair with bouquet of \$1.50 on Saturday and \$1 other nights.

Ascher Mayer, barrister for Hart-Scrigher-Hynicka interests, made flying trip here from New York to straighten legal tape on Star theatre, now in grind tab-vaude.

Walter Hampden repertoire, current of McVey's is living here now for week of March 12, and possible repeat of "Of Thee I Sing" to be about all of remaining season for legit at Shubert.

Milwaukee

By Frank J. Miller

Ball team holdouts not worrying Lou Nahn this season. It will be a case of sign at Lou's figures or stay out of baseball.

Herman Enders, pal of the late Charles K. Harris and at one time a vaudeville artist, died here after illness of a year.

Bill Carlson and his orchestra won a musical duel with Dan Russo and his musicians at the Futuristic ballroom. Bill gets an 80 week contract from Jimmy Devine as a replacement.

Mildred Boehm, entertainer, denied admitting 20 drinks when brought into district court on charge of public drinking.

Bob Berger off to Baltimore to be at bedside of wife in Johns-Hopkins hospital.

Bozo Snyder and Gertrude Hayes did so well for Waldron's Casino that they were held for a third week.

Atlanta

By Ernie Rogers

Atlanta "Journal" celebrated 50th anniversary Sunday.

One Atlanta commercial paying weekly with bottled milk.

Talk of Hearst taking over Atlanta "Constitution" on again.

Eddy Gilmore, former local p. a. in Washington, now managing the Fox.

Eddie Cantor \$3,000 better than Rudy Vallee in engagements less than a week apart. Both played the Fox.

F. Farrar, conducting weekly 15-minute spot on WSB devoted to news of prize contests, among best of his getters.

Georgia legislature has under consideration bill to open cities of 200,000 or more on Sunday. Passage extremely doubtful.

Queens

By Henry Wilson

Charlie Long back in town. Cam Shipin is going to be married. Henry McVey is living here now. Lisa Lisona, European opera star, visiting in Forest Hills.

Bill for first time in Broadway begins this week on Long Island.

Ethel Merman drives to her apartment in Astoria plus chauffeur.

The Hansons, mother and daughter, won the Knott hotel bridge cups.

Jack Gelber's orchestra graduates from local parties to Westchester Baltimore spot.

"Mumukh club" messed up for 10 days preparing for gala annual Shipwreck party.

Talitha Brown, now chief editor of "The New York Times," told his two one-act plays, "Perpetua Meets Himself" and "God Save the Kings," to French for immediate publication.

In Loving, Tender Memory

ROI COOPER MCGRUE

February 27, 1927

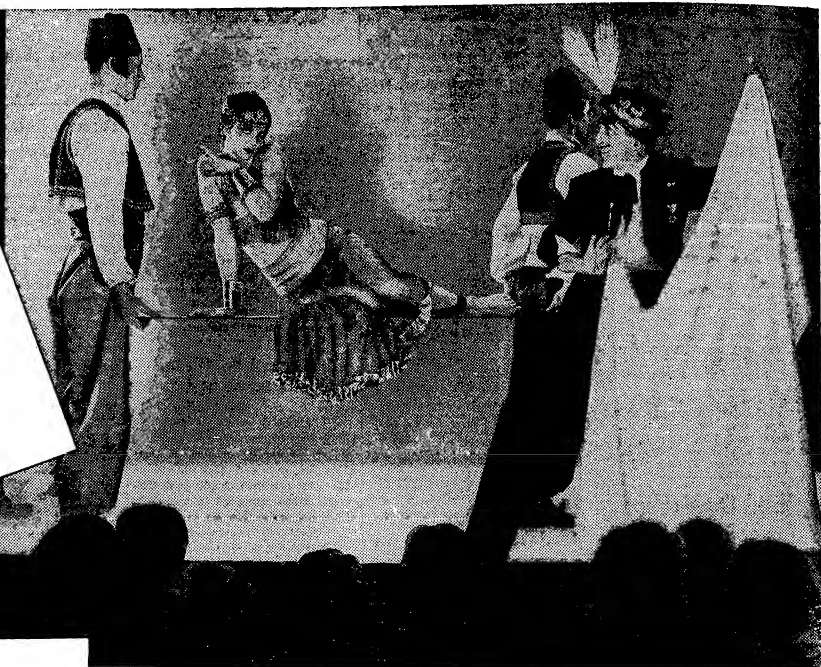
Bartlett and May and Bartlett and Collins.

Survived by his widow, Mrs. Letha Collins Bartlett; a daughter, Vlynn, wife of Eddie Scanlon, of the Shubert forces, and an aged sister.

ED. BEGLEY

Edward Begley died in New York Feb. 15. He was one of the best known character comedians of his generation and had scored big in vaudeville, minstrelsy, musical comedy and the dramatic stage. He was early a member of the Corinne opera co., and a member of the "Two Johns" company, current in the early '30s. More recent en-

GIRL DISAPPEARS IN THIN AIR



ILLUSION:

The Oriental girl reclines on a sheet of plate glass supported by two slaves. The magician waves a white sheet in front of the pretty maiden...pronounces a few magic words... Presto! She has *disappeared* in thin air.

EXPLANATION:

"Disappearing" acts are among the most popular in the repertory of the magician. Dogs, horses, girls, whole rooms disappear—whisked into wings, dropped through trapdoors, hidden by mirrors. But this "disappearance" is a bit different. One of the "slaves" is a *hollow dummy*. When the magician holds up the sheet the little lady disappears completely—into the convenient figure of the dummy.

IT'S FUN TO BE FOOLED ...IT'S MORE FUN TO KNOW

There is also a trick of cigarette advertising, whereby a few magic words are used to create the *illusion* of "Coolness."

EXPLANATION: Coolness is determined by the speed of burning. *Fresh* cigarettes, retaining their full moisture, burn more slowly...smoke cooler. Parched, dry cigarettes burn fast. They taste *hot*. This makes the method of wrapping very important. Improperly wrapped cigarettes begin to dry out as soon as packed.

Camels are cooler because they come

in the famous Humidor Pack of welded, three-ply, MOISTURE-PROOF cellophane...and because they contain *better tobaccos*.

A cigarette that is fresh, full of natural moisture, and blended from choice, ripe tobaccos tastes cooler than one that is harsh and acrid. For coolness, choose a *fresh* cigarette, made from *costlier* tobaccos.

It is a fact, well known by leaf tobacco experts, that Camels are made from *finer, MORE EXPENSIVE* tobaccos than any other popular brand.

Try Camels...give your taste a chance to sense the difference. You'll appreciate it!



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CAMELS



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